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ABSTRACT

The booklet discusses a survey of aesthetic consciousness among classroom teachers and educational administrators. Specific objectives of the survey were to (1) evaluate the aesthetic activities, training, teaching, participation, and preferences of school personnel, and (2) assess readiness and competence of public school personnel to expand the role of aesthetic education in the schools. The procedure involved administration of a ten-page questionnaire to 895 elementary and secondary school teachers, arts specialists, and administrators associated with aesthetic education learning centers. Questions focused on general educational background of respondents, formal and informal experience with various art media, attitudes and responsibilities in teaching the arts, participation in arts activities, and general preferences and values including aesthetics. Results were statistically analyzed and interpreted on the basis of aggregate results. Findings showed that training in the arts for most respondents was not received in formal courses; opportunities were perceived as good for participation in one's favorite art activity; all groups favored expanding arts education in the schools; and all groups frequently mentioned need in areas of materials, facilities, course offerings, and more time in the daily schedule for the arts. (DB)

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SURVEY OF AESTHETIC ATTITUDES OF KEY SCHOOL PERSONNEL

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Introduction

In recent years an increasing concern for aesthetic or arts education has been manifested by schoolpeople, art lovers, artists, and critics. The concern had a number of motivations. The budgetary problems of public schools often resulted in curtailment of programs in the arts. The assorted social ills of the '60s and '70s cast doubt on the beneficence of science and technology, bringing to the fore the importance of the affective dimension of education. A more recent motivation is the putative link between education in the arts and mastery of the basics, especially the Three R's.

Meanwhile extraordinary development in the art world was taking place with the explosive growth of dance companies, orchestras, art museums, art purchases. Federal aid to the arts through the National Endowment for the Arts and the National Endowment for the Humanities as well as corporate support of the fine arts has been increasing. Why then does not this activity of the art world spread to the public school and arouse the consciousness of the citizens who vote the taxes for their support? Why do the arts still occupy a peripheral and ambiguous status in the curriculum?

Traditionally arts instruction has been carried on by art and music specialists who supervised programs in the elementary and secondary schools. They provided instruction as often as they could get around to the classroom. At other times the classroom teacher "practiced" the assignment that had been prescribed and demonstrated by the arts specialist. Competence in teaching the arts, however, was thought to require special talent, so that many classroom teachers were reluctant to undertake it.

Any substantial change in arts education programs will have to be of several types so that it can influence both art specialists and the classroom teacher, especially teachers in the elementary school. Less directly, administrative and supervisory personnel can facilitate or inhibit the arts program by their attitude toward it.

It becomes important, therefore, to get some idea of the aesthetic consciousness of these groups of school personnel. About their attitudes toward other subjects of instruction--history, geography, science, literature--we can make fair guesses because their preservice schooling usually was in these subjects Can we assume some such uniformity in the arts? Probably not.

The study was undertaken to gather data that might throw light on questions in two broad areas:

1. the aesthetic activities, training, teaching, participation, and preferences of personnel in schools;
2. the readiness and competence of public school personnel to expand the role of aesthetic education in the schools.

In the first area, the study provides a variety of data. They are useful insofar as they are reliable and displace ignorance or misconceptions. As to the second area, the study by its choice of categories for gathering data made many assumptions about factors that influence adequacy. The extent to which the respondents have had training in the various arts media, their general educational backgrounds, their participation in the various arts media, their reading in the field of the arts, the levels of appreciation and similar categories on which questions were asked were taken to be indicative of readiness, competence, and interest, but no criteria of adequacy were presupposed and none were proposed.

The study did probe into some areas that at first glance may not be judged relevant to the issue. For example, the sample was questioned about the relative importance of the various domains in their own lives and in their schools, including the aesthetic values. Do personnel trained in the arts differ in their value priorities from the general classroom teacher? How closely do the value priorities of the respondent match those perceived to operate in their schools? Do personnel from schools in high socioeconomic levels differ in their priorities from those in low economic levels?

Yet the answers to these questions may throw light on our problem if, as the data indicate, there is a high degree of agreement on the relative rankings

given the various value domains. For example, only the arts specialists ranked the aesthetic values above seventh place--they ranked them second. Every group ranked the civic values at the bottom and all ranked health in first place. The religious values, by and large, were between seventh and eighth--only the Administrative-Supervisory group ranked them as high as sixth. And what are we to infer from the data that show that virtually all respondents attributed to their schools a lower rating in all value areas than in their own lives?

Methodology

Rationale for Sample Selection

As stated in the Introduction, the study was undertaken to gather data that would permit some inferences as to the readiness, competence, and interest of school personnel to expand and intensify arts/aesthetic education programs in the public schools.

The data needed were of two sorts. First were facts regarding the age, professional history, current status and duties, educational background; second were reports on teaching activities in the arts, participation in them and preferences for the type and level of art activity. In addition, it was thought that data on general value orientation of school personnel both with respect to their own lives and to that of their schools would be useful for an aesthetic potential inventory.

Ideally, the sample selected for the study would yield comparisons on such variables as occupational assignment, e.g., classroom teacher, supervisor, etc., socioeconomic status of the school, money spent on arts programs, opportunities for participation, and many more. For this a random stratified national sample would have been necessary. Such a sample was too costly for the available resources. It was decided, therefore, to sample as widely as possible from schools and groups affiliated with CEMREL through its Aesthetic Education Learning Centers.[1]

The Aesthetic Education Program has invested considerable time and resources in teacher training and program development activities which are conducted

through the Learning Centers. In a very real sense, the network of Centers represents a culmination of several years prior history of efforts in the areas of teacher training and program development. A study of the sort reported here helps serve a natural interest of the Aesthetic Education Program to gain knowledge of some of the people and schools that have been involved in the Centers' programs.

Design

The sample was constructed from schools and groups affiliated with the Learning Centers. Several types of schools and groups were to be included in the sample. The selection was to be comprehensive enough to insure that four occupational categories, as defined below, would be represented.

Schools and individuals working with the Centers are thought to be not atypical of the general population of schools and teaching force. From the inception the Centers were designed to reach a variety of schools, geographic regions, and educational groups. Each Center is in touch with schools and personnel in settings that differ in locale and socioeconomic conditions. Also, among the schools served by the Centers are a rather unique type of school: one that might be called the "arts-committed school."

For this research an "arts-committed school" has been defined as a Cooperating School of a Learning Center (at the elementary level) or a school that has adopted a similar program in aesthetic education or arts-in-education. These programs are classroom-based and nonperformance oriented, with a broad range of art forms and media as content. Adoption of a program is a formal commitment endorsed by official statement of policy and, in many instances, appropriate documents of record. Each school designated as an arts-committed school has at least a core of staff members participating in the program. Generally the minimum number is six (representing one from each of six grade levels, although the actual distribution may be uneven or fail to reach all grades). Level of activity varies from school to school and teacher to teacher, but all schools have special resources and all teachers have special training ranging from six to fifteen or more hours. If a school is a Cooperating School, it has received classroom sets of each of the published units of the CEMREL aesthetic education

curriculum. Other arts-committed schools may have CEMREL or related commercial materials, artists in residence for extended periods, additional studio facilities such as darkrooms or areas for dance and theatre, consultant assistance, and/or teacher-developed materials and instructional units to meet the aims of the adopted program.

To generate the research sample elementary and secondary schools, preferably matched pairs, which represented either arts committed or non-arts committed schools, were sought. When schools were matched, they were to be as comparable as possible on all characteristics except the variable of arts commitment. When more than one pair was possible, the pairs could display differences on such variables as socioeconomic status or geographic location.[2]

Procedure

Each of the AELC coordinators was asked to involve as many of the target schools and groups specified by the design in the study as possible. (Details of the design, including the order of priority for the variable categories, are discussed below.) When required, formal requests were made by the Aesthetic Education Program to the local school district. Center coordinators were also responsible for administration of the questionnaire (see Appendix A) and transmission of completed questionnaires to CEMREL for scoring and analysis.

Within each elementary school all classroom teachers, principals, arts and non-arts specialists were solicited. Within each secondary school principals, arts specialists, English and social studies teachers were routinely solicited if their instruction somehow touched on the arts or aesthetic dimensions of the subject matter. Other groups, to be designated as "non-school groups," are included in the sample. These include individuals not sampled on the basis of their school affiliation, who have district-wide or broader responsibilities and interests in arts education. Such groups as district-level art supervisors and specialists, district advisory committees on arts curricula, and participants in a teacher education project in aesthetic education were solicited. Some of these individuals work solely in one school, but this affiliation was not the basis for inclusion in the sample. These groups were also designated "arts-committed" if they met the criteria defined above.

As far as possible, schools in the sample were to vary socioeconomically, and geographically. Achieving balanced contrasts on these variables of secondary priority is difficult. Frequently, appropriate balances were not possible in the local areas but were approximated in shaping the sample overall. However, certain levels of variables are relatively over- or under-represented.

Composition of the final sample reflects (1) the sampling design, especially the order of priority for variables of interest; (2) the ability of each Learning Center to engage the participation of target schools and groups; and (3) the response rate from each group agreeing to participate.

A total of 895 individuals returned usable questionnaires.[3] This is approximately 61% of the number of persons in the schools and groups solicited. The distribution of respondents by variables of interest--occupational assignment, art-committedness of school, and locale--is represented graphically in Figure 1 (see Figure 1).

Representativeness

Questions of representativeness must be addressed in view of the non-random sample design and other than statistical criteria must be applied. There are several instances of evident discrepancies between the sample statistics and estimates of the national population of school personnel. For example, in the sample the combined ratio of women to men for both elementary and secondary teachers is somewhat greater than 3:1, where in the American teaching force it is slightly more than 2:1.[4] Similarly, some secondary variables are under-represented in the sample. City schools, for example, particularly arts-committed schools, are noticeably fewer than suburban schools. There are no secondary teachers or arts specialists at all in the city arts-committed schools category.

The representativeness question must be directed to the data of principal interest, those for occupational subgroups: Does each of these subgroups conform overall to what is commonly known or is reasonable to believe about

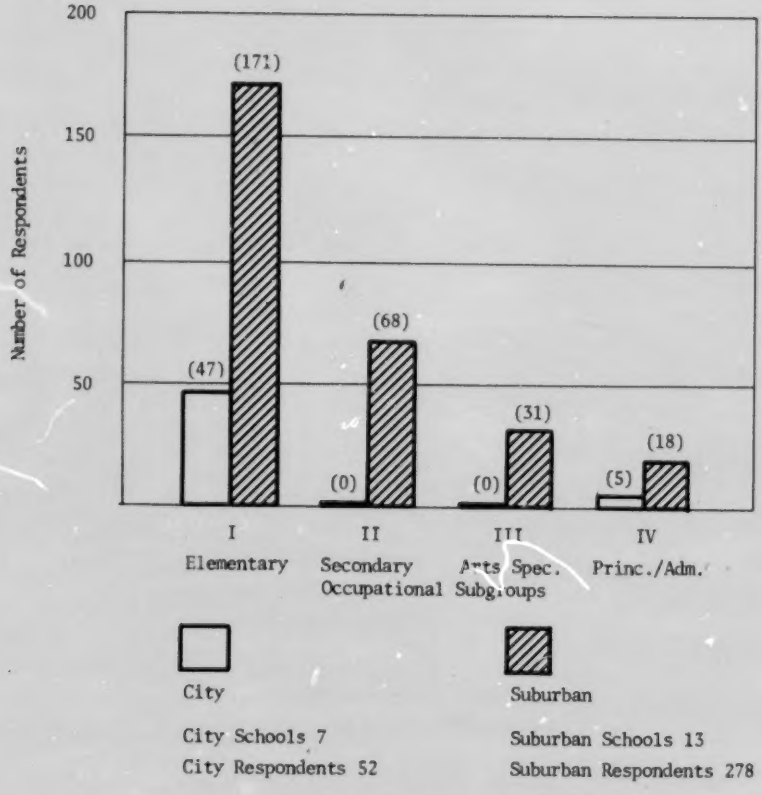
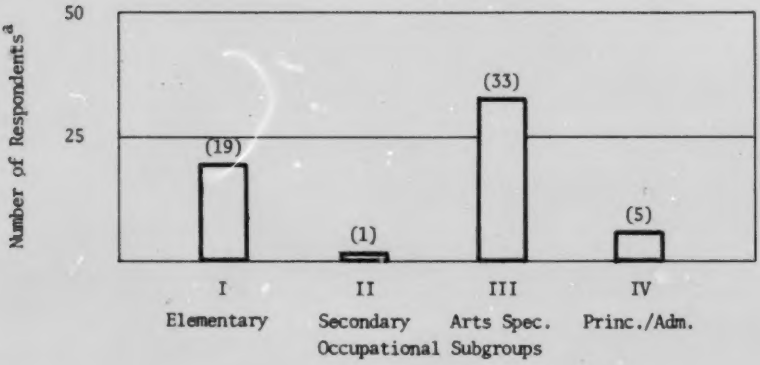


Figure 1-A. Distribution of Respondents From Arts-Committed Schools



[a]Respondents = 58. Note scale change, includes two respondents not in groups I - IV

Figure 1-B. Distribution of Respondents From Arts-Committed Non-School Groups

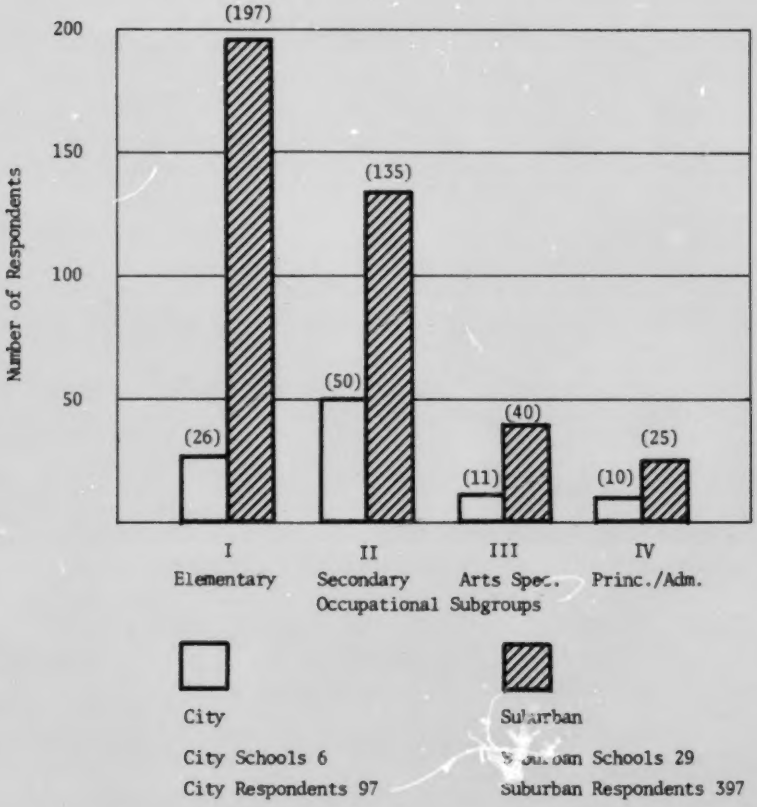


Figure 1-C. Distribution of Respondents
From Non-Arts-Committed Schools

teachers, specialists, and administrators? The answer rests on the degree to which available data for the national population of these subgroups are similar to those of the sample. A discussion of this concern follows.

Proportionate Size of the Occupational Subgroups: The occupational subgroups are defined as follows:

Group I: "Elementary" These are both elementary classroom teachers and specialists in areas other than the arts.

Group II: "Secondary" These are secondary classroom teachers and specialists in areas other than the arts.

Group III: "Arts Specialists" These are arts specialist teachers at the elementary level, arts teachers at the secondary level, and district-level arts supervisors.

Group IV: "Administrators" These are principals and district-level supervisors and administrators not principally responsible for arts or aesthetic education.

Group I (Elementary) has 460 respondents; Group II (Secondary), 254 respondents; Group III (Arts Specialists), 115 respondents; and Group IV (Administrators), 63 respondents. Thus, elementary teachers comprise 51% of the sample; secondary teachers, 28%; arts specialists, 13%; and administrators, 7%. With respect to the national school personnel, the comparable estimates are: elementary teachers, 49%; secondary teachers, 41%; administrators, 6%; and others (including specialists in all areas, librarians, and guidance personnel), 4%. (Source of this statistic is U. S. Department of Health, Education, and Welfare, National Center for Education Statistics, Statistics of State School Systems, for 1971-72.)

The sample, therefore, under-represents secondary school personnel and over-represents specialists and, to a smaller extent, administrators. But do the respondents represent their counterparts in the national school personnel pool in some relevant characteristics?

Age: In the sample, the average ages for the Elementary, Secondary, and Arts Specialists groups are quite close: 38 years, 36 years, and 38 years, respectively. The average age of the administrators is considerably higher at 44 years. Furthermore, the first three groups range between 20 and 59 years. The Administrators group, by contrast, concentrates more than 50% of its respondents in the 40-49 age group (see Table 1).

For the teaching force as a whole comparable data are available for elementary and secondary teachers. The average age of American elementary teachers is estimated at 37 years; that of secondary teachers is 36 years. These figures are almost identical to those for the sample subgroups. (Age data for arts specialists and administrators in the overall teaching force are not available.)

Sex: Sharper differences are exhibited for the sample subgroups on the sex variable. In the Elementary group females predominate by nearly 7 to 1 (87% to 13%). By contrast, in the Administrator group, males predominate by nearly 3 to 1 (73% to 27%). In the Secondary and Arts Specialists groups, the ratio favors females, but only about 5 to 4 (56% to 44% for the Secondary personnel and 53% to 47% for the Arts Specialists).

The authors have located sex ratios for the overall teaching force only for elementary and secondary teachers. Among elementary teachers nationally, women predominate by approximately the same 7 to 1 ratio. Among secondary teachers in general, men are favored by about 52% to 48%. This ratio is very close to that computed for the Secondary subgroup, but favors men over women. If there is a systemic sex difference in aesthetic interest and participation, it may be a factor in generalizing on the potential for aesthetic education of the classroom teacher.

Years in Profession: Data for years in profession are not surprising. Medians for the Elementary, Secondary, and Arts Specialists groups are 10, 12, and 10 years respectively. The median for Administrators is 18 years in the profession. Almost half (49%) indicated having been in the profession more than 19 years. Means for the Elementary and Secondary groups are each approximately 10 years.

Table 1

VARIOUS DEMOGRAPHIC, PROFESSIONAL,
AND EDUCATIONAL DATA FOR GROUPS

Variable \ Group	Elementary (n=460) I	Secondary (n=254) II	Arts Spec. (n=115) III	Princ./Adm. (n=63) IV
Age	38	36	38	44
Years in Profession	10	12	10	18
Years in Present Assignment	5	5	6	6
Post-Baccalaureate Degrees	46.4%	45.9%	42.7%	93.7%
Avg. Hrs. Grad. Study	39	40	44	63

Again, national data are available only for elementary and secondary personnel in the teaching force. The median for the Elementary group is 8 years teaching experience and for the Secondary group 8 years experience. The respective means are 11 and 10 years. The sample subgroups thus comprise proportionately more experienced personnel, though medians for both the general teaching force and the sample subgroups are all above 5 years, a figure that may be used roughly to divide career from non-career teachers.

Type of Degree Held: One of the greatest differences between the sample and population estimates are in the type of degree held. Percentages in the various groups holding degrees beyond the bachelors are 46%, 46%, 43%, and 94% respectively, whereas for the national teaching force only 29% of the elementary teachers and 45% of the secondary teachers hold post-baccalaureate degrees. No comparative data on arts specialists and administrators were available.

Summary: The comparisons of the sample and national statistics, while admittedly few, do lend credence to the assumption that the four occupational groups in the sample are not unrepresentative of their counterparts elsewhere. On most characteristics the sample groups differ among themselves in ways that comport well with expectations: the Arts Specialists and the Administrator group differ from each and both differ from the classroom teachers on both the elementary and secondary level, as will become evident in their responses to many items on the questionnaire. In any event, the sample and the schools they represent constitute an interesting aggregate of school personnel, and what they have to say about themselves, the arts, and their schools should prove instructive on their own account. Further information on characteristics of the sample can be found in Appendix A.

Incidence of Non-Response to Items

There were quite large numbers of blanks or non-responses for several of the questionnaire items, notably on pages 2-4, and to a lesser degree, pages 7-10. There is no consistent pattern on non-response. Percentages of blanks vary greatly from item to item, and even among sub-items. Response patterns do not

appear to depend much upon whether an item is located at the beginning, in the middle, or at the end of the questionnaire, or even on the type of questions asked. However, some clues as to the disinclination of respondents are available.

From the outset it was recognized that the questionnaire solicited considerable information from respondents. The study for which the items had originally been prepared was to be an in-depth interview study. Pilot administrations were conducted with about 50 individuals participating in various activities of the St. Louis Aesthetic Education Learning Center. Although the pilots were focused on the question of item comprehensibility and ambiguity, results indicated the need for internal checks on item response itself. Data from these checks are informative and they may be illustrated by taking the item on teaching responsibilities and preference (page 4, questionnaire) as an example.

The item allows the respondent to indicate that he or she has no response to make to <u>any</u> of the sub-items by checking a box at the top of the page. For those who do not check the box, each sub-item (art area) allows the respondent to indicate no response for <u>that</u> sub-item. On all the sub-items the number of those leaving the item blank--that is not checking any of the squares to indicate whether or not they were teaching or supervising--is considerably larger than the number who, by checking the box at the top of the page, were relieved of responding to any of the sub-items.

The blanks on sub-items may be construed as conveying information rather than as evidence of item-avoidance. Only about 10-12% of those who did not check the box at the top of the page failed to respond to any of the sub-items. A similar 10-12% segment of respondents failing to record an answer to any part of the item appears associated with all the items displaying a high proportion of non-response. Respondents may be erratic or not entirely observant of an item's requirements, but, for the most part, they appear not to ignore an item entirely.

By and large, however, it seems safe to conjecture that many of the non-responses were occasioned by uncertainty on the part of the respondents as

to the meaning of the item or its exemplification in their own experience. For example, although fairly simple characterizations of the "classical," "avant-garde," and "popular" were given with the section on preferences in art, the number of blanks was very large. The response might have been better had the respondents been asked to register a preference for clear examples of various art styles or to indicate whether they thought them to be "classical," "avant-garde," or "popular." And yet, if the hypothesis as to the uncertainty about these terms is at all plausible, then it does indicate something about the level of familiarity with the critical literature on art. This hypothesis receives some support from the fact that the Arts Specialists group generally had fewer non-responses in items that presuppose familiarity with stylistic distinctions in the various media. Finally, it is significant that the rate of non-response falls very sharply in the section on value preferences in general, even though the questions are among the most complex in the survey instrument.

The following section deals with the responses of the sample to the items on the questionnaire.

Discussion of the Results of the Questionnaire

Amount of Teaching and Supervising in the Several Arts Areas

The first topic that individuals were asked to respond to concerned the place of the arts in the curriculum. When asked to check whether they were teaching in "none" of the twelve arts areas listed, only 31% did so. But what is to be made of this in light of the response to the items "Am teaching in this area," "Am not teaching in this area," "Am supervising in this area"?

For example, 32% said they were teaching in visual arts, 18% said they were not teaching in them, 3% said they were supervising, and 47% left the item blank. How are these blanks to be interpreted? Of the 47% blanks, 31% can be attributed to the respondents who indicated at the top of the page that they were not teaching or supervising in any of the arts areas. This leaves only 16% unaccounted for. This analysis indicates that only 12% did not respond at all to the item and 4% responded to at least one of the parts, but not all. Presumably, some were not sure whether they were or were not teaching in the

arts. However, follow-up interviews with respondents in the St. Louis area and further analysis of this item indicate that uncertainty is not the principal factor.[5] About 12% did not respond at all to the item. Carelessness, avoidance, or a feeling that the information sought was not relevant to their situation because they do no teaching in the arts are most likely the chief reasons that respondents did not answer this item.

The preceding data indicate that approximately 57% of the sample did some teaching or supervising in the arts. More precise estimates for the various media are those shown in Table 2. Here one finds that about 35% of the total sample[6] reports teaching or supervising in the visual arts, poetry and essays, fiction, and other literary forms, well ahead of the 24% figure for music, the other art form most commonly taught in the public schools.

Several possible explanations for this discrepancy come to mind. One of these is that music is still closely tied to a precise notation and definite performance skills. The visual arts--at least in recent years--have been less restrictive and prescriptive for both the pupil and the teacher. By contrast the notion that any performance by the pupil is acceptable is not widely accepted in music. After all, the notes do indicate the proper responses. This explanation seems applicable to arts specialist teachers as well as classroom teachers in the sample. The data indicate that approximately the same number of visual arts and music specialists are represented in the sample. Apparently, specialists of other arts areas, arts supervisors with broad responsibilities, or aesthetic education specialists are much more likely to do something in what they consider the visual arts than in music. This inclination probably stems from the distribution of training received by the Arts Specialists group, a distribution markedly favoring visual arts over music.

Whether the percentage reporting teaching in the literary fields is surprising or not depends on what one thinks the school is or ought to be doing in these areas. As can be seen from Table 2, more than 40% of the elementary teachers report teaching in these fields, but over 12% said they were not teaching poetry and 15% said they were not teaching essays, fiction, etc. On the one

Table 2

PERCENTAGES OF RESPONDENTS IN THE TOTAL SAMPLE[a] AND IN THE FOUR OCCUPATIONAL GROUPINGS WHO ARE TEACHING OR SUPERVISING IN THE DIFFERENT ARTS AREAS OR IN NONE OF THE ARTS AREAS

Group \ Art Area	Visual	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays, Fiction	Weaving/ Textiles	Ceramics	Jewelry	Architecture	None
Total Sample (895)	35	16	24	17	9	6	34	34	13	15	7	4	31
Elementary (n=460)	48	19	37	29	7	5	47	43	14	17	5	3	
Secondary (n=254)	4	12	--	--	8	8	29	37	2	1	--	1	
Arts Specialists (n=115)	61	15	33	13	19	4	7	9	38	40	33	12	
Adm./Sup. (n=63)	13	8	11	10	10	5	8	8	2	8	5	5	

[a] Total sample in this and all subsequent tables includes three respondents not included in the four occupational subgroupings.

Note: Figures in this and all subsequent tables have been rounded off to nearest percent. Figures less than .5% are indicated as a dash --.

hand, one might think that since the language arts are the most firmly entrenched elements in the elementary school curriculum, elementary school teachers could not avoid teaching in these areas. On the other hand, elementary teachers may believe that they are not teaching language as art but as communicative skills. This guess may have some indirect corroboration in the responses of the Secondary group. Of this group, the overwhelming proportion of English teachers regard poetry and literature as arts and presumably teach them for their artistic and aesthetic qualities. Among those secondary people who are not teachers of English, however, a very high proportion did not respond at all to the item, and of those few who did respond, more said that they were not teaching than said they were teaching.

In any event, the status of poetry and the other literary forms as arts deserves special study. Is it taken for granted that they are taught as arts? Or are they not taught as arts because school personnel do not feel themselves competent to do so?

Of some significance in Table 2 is the relatively high frequency of elementary teachers teaching the dance (29%), theatre (19%), ceramics (17%), and weaving (nearly 14%). There are relatively few arts specialists who report working in theatre and dance, so that the efforts of the elementary teacher to some extent must be self-generated and self-sustained. The inclusion of movement with dance and the frequent incorporation of both into physical education programs may account for this. The explanation for theatre is less obvious, except that the staging of playlets or the acting out of stories, especially in the early grades, is within the repertoire of a considerable number of teachers, or at least they are not afraid to try it without help from specialists.

Weaving and ceramics may have a different explanation. High percentages of specialists report teaching or supervising in these fields, and this may have inspired confidence in the classroom teacher. Furthermore, the popularity of these crafts and the availability of in-service courses in them made it more likely that teachers would introduce them into the classroom.

Film/photography and television are special areas. The low frequency of response to them may be owing to their ambivalent status. Television is a mass medium of entertainment, and although the Public Broadcasting System makes a deliberate effort to treat it as an art medium, commercial television rarely does. What is the school to teach about television? Film is less ambiguous, but only 19% of the specialists report working in it, and only 8% of the secondary school teachers report teaching it. Film is a medium often requiring expensive equipment and processing facilities. In colleges it is as likely to be found in departments of English as in fine arts. Yet these two media are the frontier fields of art, and one might wish that public schools were a bit nearer the frontier.

Architecture was included in the survey not because it was expected that many public schools would be giving formal instruction in it, but rather because in many ways it is the art most frequently encountered in everyday experience. Buildings and landscaping constitute a large part of environmental aesthetics. There is little evidence that the public schools are either cognizant of its importance or ready to do anything with it.[7] That 12% of the Specialists group report working in the area is a promising sign.

Clearly the distribution of the specialist interests is of the greatest importance in estimating the future of aesthetic education. The discrepancy between the percentages in the visual arts and music is hard to explain. Forty-seven percent of this group report teaching in the visual arts and another 13% indicate that they are supervising in this field. By contrast only 25% report teaching music and 8% are supervising music. A similar discrepancy in the teaching/supervising activities of the elementary teachers has been noted. Higher percentages of specialists report working in the crafts than in music. Whether television, film/photography, theatre, and dance can receive the attention they deserve will depend on their ability to attract candidates for specialist training.

Two other sets of data are of interest in gauging the amount of teaching and supervision in the arts. One is the amount of time elementary teachers devote to it.

Table 3 indicates that for the Elementary group as a whole one out of seven devotes less than an hour a week, one out of three between one and two hours, and one out of eight more than five hours a week. The personnel in committed schools devoted somewhat more time than those in uncommitted ones, and those in schools at economic Level II devoted more time than those at other levels. At Level I, however, the percentage of time devoted to the arts is noticeably lower than at the other levels.[8]

By any standard, however, the arts are far from commanding "equal" time in the elementary school curriculum with the other subjects of instruction. It would be the height of optimism to expect that in the foreseeable future they will achieve it. No add-on of large blocks of time to the present curriculum is likely, because the present repertoire of required and mandated fields of instruction is already straining the available time. Alternatives to special, separate segments of instructional time for the arts are not without their difficulties. Integrating arts education with reading, the social studies, and science runs the danger of losing the distinctive quality of the arts and of aesthetic experience. Integrating the arts themselves runs analogous risks.

However, the time now being allotted to various subjects that do have aesthetic components or aspects, e.g., in the language arts or the study of the various cultures, the environment, etc. might be drawn upon for direct aesthetic instruction. And it must not be forgotten that a goodly portion of the present English curriculum is supposed to belong to the language "arts." All such ploys, however, entail competence that school personnel may or may not have.

Finally, the study asked if there were fields in which the respondent would prefer not to teach (see Table 4). The responses would have been interesting had there been more of them, but only about 5% of the total sample responded, and for what this small number of responses is worth the two major reasons for not wishing to teach in a field were lack of training and lack of interest.

However, the frequency of responses of the Specialists group is greater and more marked, with 6% preferring not to teach in the visual arts, 14% in theatre, 10% in music, nearly 16% in television, 15% in poetry, 17% in essays,

Table 3

AMOUNT OF TIME SPENT TEACHING THE ARTS AS REPORTED BY RESPONDENTS IN THE ELEMENTARY COMPONENT AND SUBGROUPS OF THIS COMPONENT

Group / Time Spent Teaching	Total Group I: Elementary (n=460)	From Arts-Committed Schools (n=238)	From Non-Arts Comm. Schools (n=222)	SOCIOECONOMIC LEVEL[a] I (n=46)	II (n=148)	III (n=186)	IV (n=60)
Less Than 1 Hour	14	13	16	13	8	18	22
One to Two Hours	34	32	36	26	34	37	30
Two to Five Hours	33	37	29	21	40	33	28
More Than Five Hours	13	15	14	24	16	9	17

[a] Total of socioeconomic subgroups for Elementary sample is 440 rather than 460 as 20 respondents were sampled on the basis of other-than-school affiliations and, thus, no rating of socioeconomic subgroups is available.

Table 4

PERCENTAGES OF RESPONDENTS IN THE ARTS SPECIALIST GROUP (n=115) PREFERRING NOT TO TEACH IN THE DIFFERENT ARTS AREAS AND REASONS FOR PREFERENCE

Reasons for Preferring Not to Teach / Art Area	Visual Art	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays/ Fiction	Weaving/ Textiles	Ce- ramics	Jew- elry	Archi- tecture
Total Percentage of Group Preferring Not to Teach for Either or Both Reasons (n=115)	6	14	10	19	8	16	15	16	8	11	9	14
Lack of Training	4	10	7	13	4	11	10	11	6	7	5	9
Lack of Interest	2	4	1	5	2	4	4	5	2	2	2	4
Other	--	--	2	1	2	1	1	--	--	2	2	2

fiction, etc., and 14% in architecture. The reason most frequently given was lack of training. Throughout the study, Group III is more keenly aware of what it can and cannot do than are the other groups.

Training in the Arts

In the sample as a whole the highest percentages of adequacy were in the visual arts (28%), poetry (28%), and essays and fiction (29%), and considerably lower percentages were found in other fields, specifically, television, film, jewelry, and architecture (see Table 5).

In the Elementary group a little more than a third thought themselves adequately prepared in the visual arts, the literary fields and 29% in music. Only 17% thought themselves adequate in theatre, 14% in ceramics, 11% in weaving/textiles, and around 5% in the other fields.

In the Secondary group the claims to adequacy are more modest. The only areas in which they are at all substantial are poetry (28%) and essays, fiction, etc. (37%). Theatre has an adequacy rating of 16% and film/photography 11%. All the other areas score below 10% and most of them below 5%.

Although the Administrative/Supervisory group (Group IV) had only 63 respondents, a small percentage thought themselves adequately prepared in a number of the areas: 13% in poetry and 14% in the other literary arts.

Group III, made up of arts specialists, had higher percentages of adequacy but also a more marked response to inadequacy. Thus, although 59% of this group claimed adequacy in the visual arts, over or near 40% did so in ceramics, weaving, and jewelry, and over 40% pleaded inadequacy in theatre, dance, television, and the literary arts. Thirty-four percent said they were inadequate in architecture, a far greater proportion than admitted inadequacy in the Secondary and Administrative groups in this area.

How do the personnel in committed schools compare in perceived adequacy with those in uncommitted schools? In all but one area (television), the committed group claimed more adequacy than did the uncommitted group, but in virtually

Table 5

PERCENTAGE OF RESPONDENTS[a] IN VARIOUS GROUPS WHO FEEL ADEQUATELY OR INADEQUATELY PREPARED TO TEACH IN THE DIFFERENT ARTS AREAS

Adequacy or Inad. by Group \ Art Area	Visual Art	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays/ Fiction	Weaving/ Textiles	Ce- ramics	Jew- elry	Archi- tecture
Total Sample (n=895) Adequate	28	15	21	15	10	5	28	29	11	14	8	5
Total Sample (n=895) Inadequate	18	27	24	28	28	31	16	16	28	26	29	32
Elementary (n=460) Adequate	34	17	29	24	6	5	35	31	11	14	6	3
Elementary (n=460) Inadequate	20	30	25	26	36	36	15	17	34	31	37	39
Secondary (n=254) Adequate	7	16	4	2	11	7	28	37	1	3	2	3
Secondary (n=254) Inadequate	19	17	21	24	17	19	8	7	24	23	23	23
Arts Spec. (n=115) Adequate	59	12	30	10	24	4	13	12	41	43	37	16
Arts Spec. (n=115) Inadequate	10	42	37	49	30	47	42	41	22	19	20	34
Principals/Adm. (n=63) Adequate	10	8	8	8	6	5	13	14	--	6	2	3
Principals/Adm. (n=63) Inadequate	11	11	11	11	13	11	6	6	14	14	14	11
From Arts-Comm. Schools or Groups (n= 400) Adequate	33	18	26	19	13	5	33	32	14	19	12	5
From Arts-Comm. Schools or Groups (n= 400) Inadequate	18	29	26	30	32	36	16	18	31	28	32	38
From Non-Arts Comm. Schools or Groups (n= 495) Adequate	24	13	16	11	8	6	25	27	9	11	6	4
From Non-Arts Comm. Schools or Groups (n= 495) Inadequate	18	26	23	26	25	27	16	15	26	24	27	28

[a]Percentages do not add to 100% because of the number of non-responses to the various sub-parts of this item.

all areas they had a higher percentage admitting to inadequacy, although the differences were not impressive in either category.

If one considers the responses of the total sample, one finds that a very high percentage in each of the arts areas is made up of a combination of blanks and indications of no training. Most of the training claimed, especially by the three non-arts specialists groups, was secured through extensive informal participation, and some through private study of one kind or another (see Table A in Appendix B). This is significant because data further indicate that greater training, especially beyond the informal level, is related to perceived adequacy of teaching. Aside from the Specialists group (Group III), the percentage having had college majors or minors in the various fields was uniformly very low.

Table 6 indicates also that sizable proportions in all groups would like more training in virtually all the fields, with a marked preference for studio work over history, criticism, and other theoretical studies. For the total sample, in only architecture and the literary arts did fewer than 10% express a desire for more studio training, and especially strong were the desires for such training in the visual arts (20%) and in film/photography (23%). Strongest desires for more training came from the Specialists group, with especially high percentages in studio work in the visual arts, the dance, film/photography and in the three craft areas.

The committed school personnel by small amounts consistently registered a somewhat higher desire for training than the personnel of the uncommitted schools.

It may be concluded from these figures that there is a sizable nucleus of school personnel who feel adequately prepared to work in the various arts, and that a goodly number are interested enough to want further training, especially in some of the newer fields, such as film/photography, dance, theatre, and the crafts.

Table 6

PERCENTAGE OF RESPONDENTS[a] IN VARIOUS GROUPS WHO EXPRESS
DESIRE FOR CONTINUED TRAINING
EITHER IN STUDIO WORK OR IN HISTORY/CRITICISM IN THE DIFFERENT ARTS

Group \ Arts Areas	Visual Arts	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays/ Fiction	Weaving/ Textiles	Ce- ramics	Jew- elry	Archi- tecture
Total Sample (n=895)												
More Studio	20	15	15	17	23	11	9	8	17	19	14	8
More History	14	9	9	6	8	5	7	7	3	3	3	8
Elementary (n=460)												
More Studio	21	15	17	18	21	10	12	9	18	21	16	6
More History	11	7	7	5	5	3	6	7	3	2	2	7
Secondary (n=254)												
More Studio	16	13	13	12	22	13	6	6	12	13	8	6
More History	14	10	9	5	11	6	5	8	2	2	2	7
Arts Spec. (n=115)												
More Studio	28	17	16	26	35	14	8	6	27	24	27	15
More History	25	14	20	16	15	7	11	8	8	6	8	17
Prin./Adm. (n=63)												
More Studio	21	10	11	11	24	11	4	8	10	14	8	14
More History	11	10	8	--	5	2	3	5	--	3	3	8
From Arts Comm. Schools or Groups (n=400) More Studio	22	19	19	21	27	14	12	8	18	19	17	9
More History	14	10	10	8	8	5	9	7	5	4	5	10
From Non-Arts Comm. Schools or Groups (n=495) More Studio	19	12	12	14	20	9	7	8	16	18	12	7
More History	14	9	8	4	9	5	4	8	2	2	1	7

[a]Percentages do not add to 100% because of the number of non-responses to various sub-parts of this item.

The preference for studio over history/criticism study may seem anomalous in view of the circumstance that almost uniformly the improvement of appreciation far outdistanced improvement of performance as the aim of instruction--even among the Specialists group. It may be, however, that the respondents felt that improved appreciation would be served better by further work of the studio type than by courses of a more theoretical nature.

The judgment as to the adequacy of the training and its potential for development of aesthetic education depends, of course, on the type of program envisaged for the schools. If, for example, one has in mind the skills of performance with an emphasis on technical competence, then the prospects are not bright. If the goal is appreciation, then a good deal depends on what is meant by this term. The unevenness of the training in the several fields does not bode well for expanding the program into new fields. All of these point to the need for a mode of instruction that can be used by the classroom teacher with the help of specialists without assuming that these teachers will have a high degree of formal training of the standard kind in the arts. This, in turn, depends on the possibility of identifying skills that are useful in teaching the properties of arts in all the various media without destroying the distinctive character of the several arts. There is also the problem of introducing such training in preservice curricula of teacher preparation, although considering that the bulk of our teaching force is already in place and will remain there for some time, the possibilities for in-service training are perhaps of more immediate relevance.

Judgments and Priorities in the Arts and Other Value Areas: This section of the study opened with the question: In your opinion do the following statements mean the same or different things about works of art? The two statements were: This book, picture, song, etc., is a good work of art, and I like this book, picture, song, etc.

For the total sample, there were only 6% blanks, 87% saying they were different and 7% that they were the same. These proportions prevailed pretty much with all but the Administrative/Supervisory group (Group IV) which had none opting

for "same." The Specialists group, which is artistically more sophisticated in its answers in most categories, registered only 84% for "different" and the highest percentage of blanks and "same" (see Table 7).

Table 7

PERCENTAGES OF RESPONDENTS IN THE VARIOUS GROUPS WHO EVALUATE THE TWO STATEMENTS GIVING JUDGMENTS ABOUT WORKS OF ART AS THE SAME OR DIFFERENT

Evaluation of Statements / Groups	Total Sample (n=895)	Elementary (n=460)	Secondary (n=254)	Arts Specs. (n=115)	Prins./ Admins. (n=63)
Statements Are the Same	7	7	7	7	--
Statements Are Different	87	86	88	84	97

The purpose of this item was to get some notion of the extent to which judgments about the artistic merit of a work are differentiated from subjective reports of liking, disliking, preferring, etc. The distinction is important because if judgments are equivalent to subjective reports, then one cannot question their validity any more than one can question the report, "I have a headache." Assuming the speaker is not deliberately lying, there is no point in saying, "No, you do not have a headache." Even a psychiatrist who suspects the speaker of psychosomatic symptoms cannot refute him. All he can do is to doubt whether the physiological state of the speaker's nervous system corresponds to what is normally felt as a headache. There are those in arts education who would hold that if a child or indeed anyone utters the sentence, "I like Beethoven's Fifth better than his Sixth," there is no further ground for discussion. And that if a pupil says, "I don't like that," that's the end of the matter. Clearly, that is not the view of the matter taken by most of

the respondents, albeit not all who said that the answers were different would subscribe to the dictum that one judgment is better than another or would agree on the criteria for judging one to be better than another.

Pedagogically the distinction is important because interpretation and criticism of works of art are subject to a demand for evidence or reasons. The causes for someone saying, "I like Beethoven's Fifth better than his Sixth" are psychological and can be found, if anywhere, in the biography of the speaker. The statement "Beethoven's Fifth is better than his Sixth" is valid or invalid only if it is the conclusion of an argument that has for its premises certain principles that define "good" and "better" in music, and certain facts about the Fifth and Sixth symphonies. Both can be challenged and both require knowledge about the works in question that a statement of liking does not. A person with excellent taste may arrive at the same judgment as the sophisticated critic but without the latter's background. Good taste alone, however, does not validate a judgment; it takes reasons. The issue is especially important because so many teachers want to encourage interpretation with or without information. Whether a program in arts education should aim at competence in criticism in the arts, therefore, depends on how much effort and time can be devoted to teaching the necessary information and acquiring the necessary experience, e.g., with the works of Beethoven.

There is no ready explanation for the slightly smaller proportion of the specialists making the distinction than the other groups, except perhaps that the confidence in their own preferences is greater and is more often based on knowledge and experience. They, therefore, may have more confidence that their taste coincides with critical judgment than the less sophisticated members of the sample have.

The survey instrument included a fairly long list of questions bearing on the value priorities of the respondents. The first set asked about the relative importance of appearance, utility, fashion, location, and make in buying (within the price range set by the respondent) a home, an automobile, furniture, and clothing. The point of the questions was to assess the relative importance of appearance, i.e., the aesthetic dimensions of these objects.

The results probably approximate the opinion/judgment of the general population. For the sample as a whole and with relatively few differences among the groups with respect to the purchase of a home, location came first, utility second, and appearance third (Table 8).

For the automobile, utility came first, appearance second, and make third.

For furniture and clothing, appearance was first, utility second, and fashion third.

Even in the purchase of automobiles, over 30% of the sample rated appearance as of the highest importance, and over 45% rated it most important in the purchase of a home. In other words, appearance affects the economic value of virtually all objects on the market, and in a rich economy it constitutes more of a value factor than in a poor one. The appearance of objects, including that of our clothing, home, car, and furniture, but also of voice quality, carriage, gesture are all part of what has been referred to as everyday aesthetics, as differentiated from responses to works of art.

Would the greater experience with the aesthetic domain influence the members of Group III to give appearance a higher rating than did the members of other groups? It did not. The differences among the groups are relatively slight, but as Table 8 shows, the members of the committed schools gave the highest value to appearance in three out of four categories, but they were matched by the elementary teachers. Group II, which has a greater proportion of males and respondents from schools located in the city, gave least importance to appearance.

In an effort to ascertain the value patterns of the sample the following item was included:
"We can think of a life style as a pattern of value ratings or priorities. Below are listed activities which yield various types of value (satisfaction). Please rate each of these for your own life style and for the school in which you work" (page 6).

Table 8

PERCENTAGE OF RESPONDENTS IN THE VARIOUS GROUPS RATING APPEARANCE, LOCATION, MAKE OR FASHION, AND UTILITY AS MOST IMPORTANT IN BUYING HOME, CAR, FURNITURE, OR CLOTHING[a]

Item and Characteristic / Groups	HOME			CAR			FURNITURE			CLOTHING		
	Appearance	Location	Utility	Appearance	Location	Utility	Appearance	Location	Utility	Appearance	Location	Utility
Total Sample (n=895)	45	65	57	30	24	76	72	18	63	82	29	45
Elementary (n=460)	48	65	59	32	25	75	74	20	65	85	30	43
Secondary (n=254)	40	65	56	26	20	78	68	16	63	77	26	44
Arts Specialists (n=115)	46	64	57	31	23	77	75	18	51	81	25	47
Principals/Administrators (n=63)	51	62	59	33	29	75	67	18	68	82	37	56
From Arts-Comm. Schools or Groups (n=400)	49	65	56	34	25	76	73	20	62	84	30	42
From Non-Arts Comm. Schools or Groups (n=495)	44	64	58	28	26	78	72	17	63	80	28	47

[a] Percentages do not add up to 100% because characteristics were rated independently rather than in relation to one another. Rating was on the basis of a four-value scale, the highest value having the equivalent meaning of "most or greatest importance."

The respondents were asked to rate economic, health, recreational, civic, associational, intellectual, moral, religious, and aesthetic values as very important, fairly important, and not important in "your own life" and "in your school."

Because there is no lack of opinion as to the values the public or others entertain the results of the responses should be of general interest as reflecting the professed priorities of school personnel. For this study, however, the special relevance lies in the attitudes of the several groups toward the aesthetic values and where these are placed in relation to others. To what extent are the groups homogeneous in their ratings, and how do the ratings for their own lives compare with that attributed to the schools in which they work?

Figure 2 shows graphically the main features of the responses to this section of the questionnaire. For all groups, health ranked first, moral values second, and those of association next, followed closely by the intellectual ones. In the second cluster, but quite a bit lower, come the economic, the recreational, and the aesthetic ones. Trailing the others are the religious and civic values. There is some disparity among the responses of the four occupational groups, but the homogeneity is more impressive than are the differences. (See Appendix Table B). The administrators tend to rank the importance of the religious and civic values higher than the other two groups, and 85% of Group III, made up of the arts specialists, rate the aesthetic values as very important in their own lives, whereas fewer than half of the other groups so rate them. The notion that the school personnel are highly sensitive to the arts and that they play a large role in their own lives is probably mistaken. Yet it is significant that the personnel from the committed schools rated the aesthetic values higher, 53% to 44%, than the personnel from the uncommitted schools, although the relative ranking of the values are not very different between these groups.

The ranking of the moral, religious, and civic values presents interesting problems of interpretation. First, the moral values ranked second with virtually all the groups. The question had characterized the "moral" values as dealing with "conscientiousness, a sense of duty," but it did not stipulate

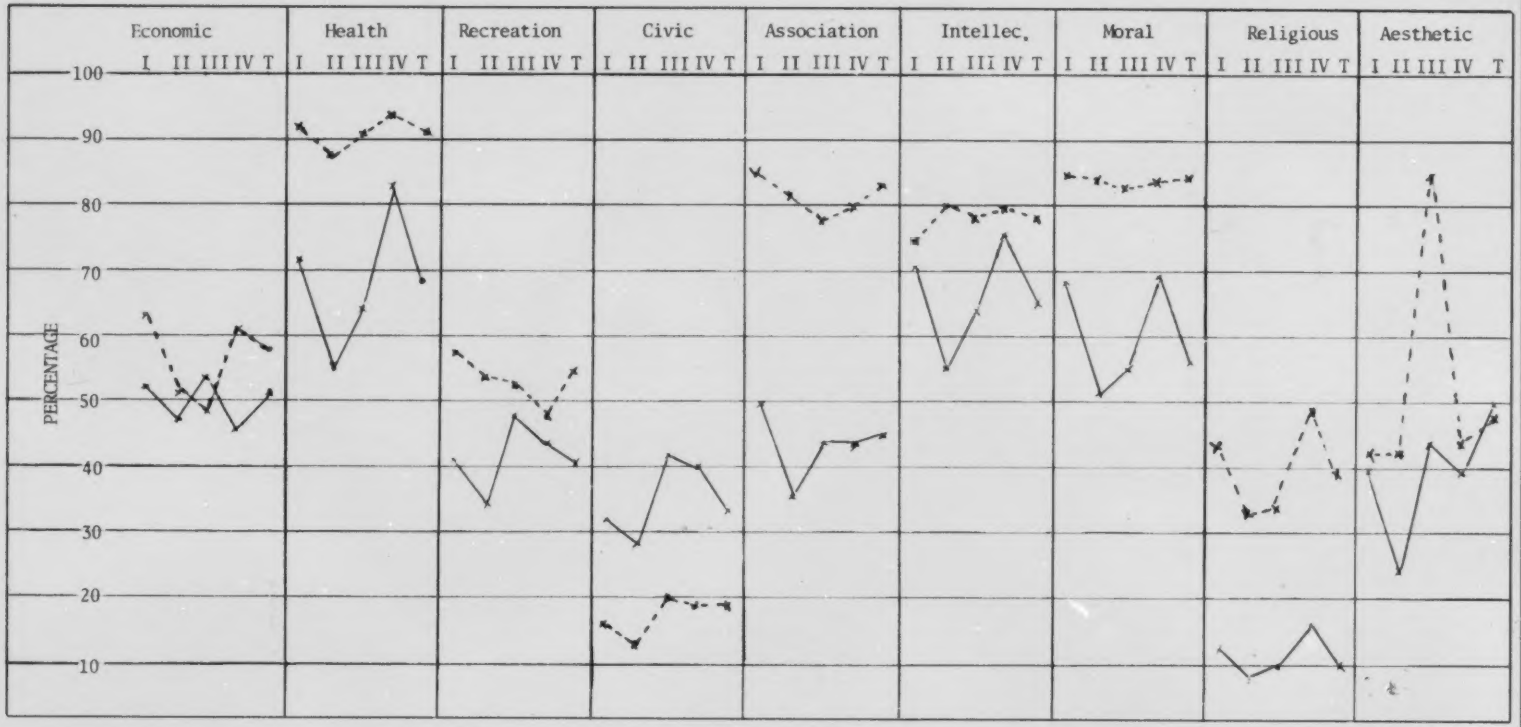


Figure 2. Percentage of Groups Rating Value Domains as Very Important for Self and School

------ Rating for Self

_____ Rating for School

adherence to behavior approved by the mores of the community, i.e., respectability. Whether the respondents did have the latter meaning in mind is hard to prove, but it is safe to assume that proper deportment played a significant part in the judgments. Now part of moral conduct is doing one's civic duty such as voting, taking an interest in community affairs, working for causes and the like. Yet the civic values were clearly at the very bottom of every list as regards the role of these values in one's own life. What is one to make of the current press for moral, character, and civic education in the light of these data?

Similar questions arise with respect to the rankings and ratings of the religious values. Here only the Administrative group has anywhere near 50% rating them as very important, and between a fifth and nearly a third regarding them as not important. Presumably the link between morality and religion is not very strong with the respondents.

Perhaps the most interesting contrast, however, is between the ratings given the various values in one's own life and in the school where one is employed. In all but one domain the percent attributing high importance to a value area in the school is sharply lower than the rating given to the value in one's own life. Figure B shows this clearly (see also Tables B and C). The one exception is the civic values, which all the groups thought were more important in the school than in their own lives. One reason for the sharp difference might be that when judging one's own values the professed or ideal is the criterion, whereas in judging the school one is more likely to be aware of the actual values or the ones thought to be actual. Furthermore, elementary teachers may perceive the value scheme of their schools differently than do secondary teachers or arts specialists; there seems to be more variability among the groups in the attribution of values to the school than to their own life styles. The impressive discrepancy between the personal and school attribution in the associational and health values cries out for further study.

For those who have nurtured the notion that the school represented the ideal values of the community these figures will come as a shock, for in the minds of the respondents the values of the school were in almost every category lower

than their own. And if the group is a fair sample of the community at large the school values are lower than those of the community, at least in their perceptions of the situation.

The greatest downgrading came in the associational values, those resulting from friendships and other human relationships. These were rated by over 83% as very important in their own lives but only by 45% as very important in their schools. Perhaps significantly the deepest cut in this category came in the secondary school group, the one that includes the largest proportion of teachers from inner city schools.

Does the socioeconomic status of the schools in which members of the sample were employed make a difference in the ranking of the values?

The relative rankings of the several value domains are virtually the same for all economic levels: health, moral, associational, intellectual, economic-recreational, aesthetic, religious, and civic (Table C). The grossest difference is registered in the fact that 43% of Level I rate religious values as "not important" and "most important" just about half as frequently as do the respondents on the other levels.

The aesthetic values ranked seventh or eighth for all but the arts specialists, who ranked them second. Socioeconomic level of the schools seems to have little influence on the importance of the aesthetic values, less than teaching or working in a committed or uncommitted school. Indeed the largest percentage rating the aesthetic values as <u>not important</u> either in personal or school life came from personnel working in schools at the highest socioeconomic level; they were ranked eighth in importance. This is surprising in view of the common assumption that the higher the socioeconomic status of the school, the more hospitable to and enthusiastic it would be about the arts. As far as this study is concerned, the personnel in the schools at the lowest socioeconomic level rated them higher for themselves and for their schools than did the personnel in the more prosperous schools.

How do aesthetic values grow in stature? Presumably by greater training and participation in them as the higher ratings accorded them by the arts

supervisors and workers in the committed schools would seem to indicate. It is appropriate, therefore, to turn to that part of the questionnaire dealing with opportunities for aesthetic activity and the extent to which the respondents participate in each of the arts.

Participation and Preferences in the Arts

Opportunities for Participation: An obvious indicator of interest in the arts is the degree of participation in them. The participation can be of the performance or spectator type. However, measuring or even estimating participation is difficult because so many factors affect it. Opportunity, for example, is important for attending the performances of symphony orchestras or art exhibits, and as indicated previously, some proponents of aesthetic education believe that increasing opportunity for participation in "good" art is the most important component in it. To bring famous orchestras, soloists, visual artists, dancers, and theatre companies to localities outside of the large cities is the goal of many funding agencies such as the National Endowment for the Arts and the state arts councils.

Just how important is the factor of opportunity?

When asked to rate opportunities for participating in their favorite art activities locally, 35% of the sample as a whole judged them excellent, 38% good, 20% fair, 6% poor, and fewer than one percent as nonexistent. (See Table 9). However, 50% of the Specialists group rated the local opportunities as excellent. Do the specialists know something about resources in the community that the other groups do not? Does expertise in a field lead to more intensive utilization of local resources? Are there resources that the other groups are not utilizing?

On indirect resources such as recordings, radio, and television, the Specialists group also gave more favorable ratings than the other groups, 52% of them judging them excellent as compared to 37% for Group I, 40% for Groups II and IV.

Table 9

RATINGS GIVEN BY THE TOTAL SAMPLE AND EACH OF THE OCCUPATIONAL SUBGROUPS FOR OPPORTUNITIES TO PARTICIPATE IN FAVORITE ART ACTIVITIES LOCALLY, IN NEARBY COMMUNITIES, OR THROUGH THE MEDIA

Group \ Ratings	Locally					Nearby Communities					Through the Media				
	Excellent	Good	Fair	Poor	Non-Exis.	Excellent	Good	Fair	Poor	Non-Exis.	Excellent	Good	Fair	Poor	Non-Exis.
Total Sample (n=895)	35	38	20	6	1	32	40	19	5	1	41	37	16	5	1
Elementary (n=460)	31	40	22	6	1	28	43	21	5	--	37	39	17	6	1
Secondary (n=254)	34	38	20	7	1	28	43	21	5	--	43	37	14	4	1
Arts Specialists (n-115)	50	32	14	4	1	32	41	17	7	1	52	23	18	6	1
Principals/Administrators (n=63)	37	40	22	2	--	41	32	21	2	3	41	44	10	3	2

When combined with resources available in other accessible communities, it can be said with confidence that as far as this sample was concerned lack of opportunity to participate in one's favorite art activities was not an important factor. There seemed to be no significant difference in the judgments of the committed school personnel and the noncommitted school personnel in this area.

Just what entered into the judgments cannot be gleaned from the responses themselves. Cost, ease of physical access, availability when time is free, and many others could be mentioned. For example, cultural events that take place in a town or a small city are more accessible physically and financially than they are when presented in the very large cities. That residents of New York City, Chicago, Los Angeles, or San Francisco see and hear everything worth seeing is a myth that has been exposed many times. As the responses of the sample indicated, there is little lack of opportunity for those who wish to take advantage of them; the crux of the matter would seem to be the strength of the wish. And this raises once more the question: What creates, maintains, and develops this wish? Will an expansion of aesthetic education increase the extent and intensity of this wish, and, if so, in what form? Or is this taste, as some have argued, acquired in college courses and cultural events brought to the campus?

Does the socioeconomic status of the schools in which the personnel are employed make a difference in the judgment of opportunities? As Table D indicates, any pattern of differences between high and low levels and the sample as a whole is hard to discern.

Reading About Art: The respondents were asked to list the journals, special sections of newspapers, and magazines in which they regularly read about the arts. They were told that an approximate title would do.

Only 14 respondents, or about 17%, checked the box "If you read none." Nevertheless, 22% of the sample did not list the name of any item, so that perhaps a more conservative estimate of the total number of readers is nearer to 70%. About 56% listed fewer than three items, but nearly 15% named five or more.

If the percentages listing fewer than two items are compared by occupational groups, we find that Group I has 41% in this category, Group II 39%, Group IV 41%, and Group III 10%. This should not be surprising; after all, some sort of art is of occupational concern to the specialists, but what do these figures say about the other groups? Inasmuch as there are no data concerning the frequency or care with which items listed were read, no inference as to the quality of the reading can be made. However, the evidence that aside from the Specialists group, school personnel in the sample are trying to keep abreast of what is going on in the world of art or art education and of critical opinion is these fields is not impressive.

Actual Participation: The respondents were asked to indicate the arts in which they participated (performing, creating, spectating, or auditing); the type of art in which they participated (classical, avant-garde, popular); the arts in which they would like to participate and in which type; and the type of art activity emphasized by their school programs.

This was a very complicated set of items requiring familiarity with the levels and their criteria. Classical, avant-garde, and popular were described as follows: "Classical refers to serious, well-established works regarded by critics as exemplary. Avant-garde refers to serious contemporary, experimental works. Popular refers to works that are widely known and designed primarily for entertainment." Although any classification can be challenged--for example, certain arias from famous operas were perhaps not originally designed for the entertainment of the general public, but in time have become so familiar that they receive about the same response from the general public as works designed for the mass market--nevertheless, the terms classical, avant-garde, and popular are not especially esoteric or technical and the respondents were not asked to label particular works of art.

It was expected that the difficulty and complexity of the items in this section of the questionnaire would be troublesome, and the large number of blanks bears this out. Yet it may reveal indirectly the sophistication of the various groups in the sample. It might be hypothesized that the arts specialists would

have fewer blanks than the other groups and that there would be fewer blanks in their fields of specialization than in some of the arts in which there are few if any specialists in the sample.

As Table E shows, Group III had consistently fewer blanks except in the categories of poetry, music, and T.V. Notable also is the difference in blanks between the committed and uncommitted school personnel. In the visual arts, for example, the committed group has 53% blanks as against 63% for the uncommitted group.

The preference of those who do participate is clearly for the popular type with classical a poor second, and the avant-garde an even poorer third (see Table 10). If we average the percentages for the three types in the first three groups, we get an index of 4.05 preference for the classical for all the arts in the Elementary group, 5.97 in the Secondary group, and 4.23 in the Specialists group, and 2.5 for the administrative personnel, although the numbers responding in this category are probably too small for significant comparison with the other groups (see Table 11). The exception to the preference for the popular is the Specialists group who give a higher index (5.15) to the avant-garde forms. But when asked to estimate the style of the programs emphasized in the schools, all groups thought the style of the school was a bit more classical and more popular than their own. No important difference in these judgments between the committed and uncommitted school personnel could be detected, except as already noted, there were few blanks in the committed group.

The fairly solid attribution of the classical to the school indicates the presence of standard works in music, art, etc., in the curriculum, but there is no marked eagerness to increase participation at that level, as the data on "would like to participate" indicate. The greater preference of the specialists for the avant-garde is a hint of the gap between the taste of the schools and that of what has been called the art world.

Of course tastes are rarely confined to one type or style. In most media the score for all three was higher than for either classical or avant-garde and in some instances as high as that for the popular.

Table 10

PERCENTAGE OF RESPONDENTS[a] IN VARIOUS GROUPS WHO INDICATE CURRENTLY PARTICIPATING IN THE CLASSICAL, AVANT-GARDE AND/OR POPULAR STYLE(S) OF THE ARTS

Group & Style Preference / Arts Areas	Visual Arts	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays/ Fiction	Weaving/ Textiles	Ce- ramics	Jew- elry	Archi- tectur
Elementary (n=460)												
Classical	7	5	9	5	1	3	7	5	1	2	--	1
Avant-Garde	2	2	--	1	2	--	2	1	1	2	1	2
Popular	20	16	22	17	12	13	9	12	11	9	5	3
Secondary (n=254)												
Classical	7	4	8	5	3	6	6	2	2	1	2	2
Avant-Garde	--	1	--	2	1	2	3	1	2	1	1	1
Popular	11	11	13	17	12	6	9	6	6	4	2	2
Arts Spec. (n=115)												
Classical	8	4	5	5	2	3	6	4	4	4	2	4
Avant-Garde	12	6	--	7	7	3	5	5	7	8	5	3
Popular	10	13	10	5	15	8	4	4	9	8	6	--
Administrator (n=63)												
Classical	6	2	8	2	2	2	--	5	--	2	1	2
Avant-Garde	2	5	2	2	2	2	--	2	2	--	--	--
Popular	8	11	6	5	16	8	5	11	3	5	--	2

[a]Percentages do not add to 100% because of the number of non-responses to the various sub-parts of this item

Table 11

INDICES OF STYLE[a] PREFERENCE AS GIVEN FOR SELF AND FOR ONE'S SCHOOL BY VARIOUS GROUPS

Group	Style Preference	Classical	Avant-Garde	Popular
Total Sample (n=895)	For Self	4.04	1.89	10.28
	For School	3.38	1.72	13.58
Elementary (n=460)	For Self	4.05	1.26	12.30
	For School	3.10	1.26	14.90
Secondary (n=254)	For Self	5.97	2.29	8.60
	For School	3.40	1.90	12.20
Arts Specialist (n=115)	For Self	4.23	5.15	11.44
	For School	3.32	2.30	10.90
Principals/ Admin. (n=63)	For Self	2.50	1.33	6.47
	For School	4.30	3.30	13.40

[a]Indices are computed by averaging the percentages for the styles preferred over all art forms.

For the sample as a whole the type of art now engaged in and the one at which the respondents would like to participate differ somewhat (see Appendix Table F). The number of blanks is higher for "would like" than for "now participating." The popular style is still the preferred one, but at lowered percentages, and there is a shift away from the classical and a slight one toward the avant-garde. In the visual arts, for example, 7% report now participating at the classical level, but only 4% indicated they would like to participate at that level. The 3% reporting participation at the avant-garde level becomes 5% at the "would like to participate."

This might indicate that part of the teachers' participation is influenced by the school's tendency to include works on the classical level. Clearly this would not be equally true in all media. The highest classical ratings for the school program were in the visual arts, music, poetry and other literary forms, and in these media the classical level is chosen by fewer when asked about the levels in these media at which they would like to participate.

Attendance and Identifying Detail

Although reliable measures of direct participation are difficult to obtain, it was decided, nevertheless, to try to gain some notion of it. To this end, the respondents were asked (a) to indicate the number of events in each of the several media listed they had attended in the six months previous, and (b) to list some identifying details of these events. The discrepancy between the responses on these two items is a rough measure of the intensity of interest in the respective activities. To those who are really interested in symphonic music, for example, the names of the conductor, the selections on the program, soloists are important and not easily forgotten. Furthermore, the relative attendance by the various groups at events in the different media may also be of some importance for development in aesthetic education.

Table 12 indicates the percentages of the total sample and the four groups attending the various artistic events listed. About 11% of the total sample checked the box marked "did not attend any of these events," so presumably 89% did, but when we deduct the number of respondents who did not check the box but

Table 12

PERCENTAGE OF RESPONDENTS IN THE TOTAL SAMPLE AND THE FOUR OCCUPATIONAL SUBGROUPS ATTENDING VARIOUS ARTS EVENTS OR USING VARIOUS TYPES OF ARTWORKS

Group \ Type of Art Event or Artwork	Symphony	Concerts of Serious Non-Symph. Music	Concerts of Pop. Music	Theatre	Dance Concerts	Motion Pictures	Museums/ Galleries	Literary Works	Records	Art Reproduc-tion
Total Sample	48	30	43	67	30	78	73	70	53	30
Elementary (n=460)	48	28	42	61	29	75	72	64	50	29
Secondary (n=254)	53	23	41	71	29	82	69	78	56	28
Arts Specialists(n=115)	56	47	44	78	36	78	89	78	60	40
Principals/Adminis. (n=63)	44	35	52	70	24	84	68	62	43	30

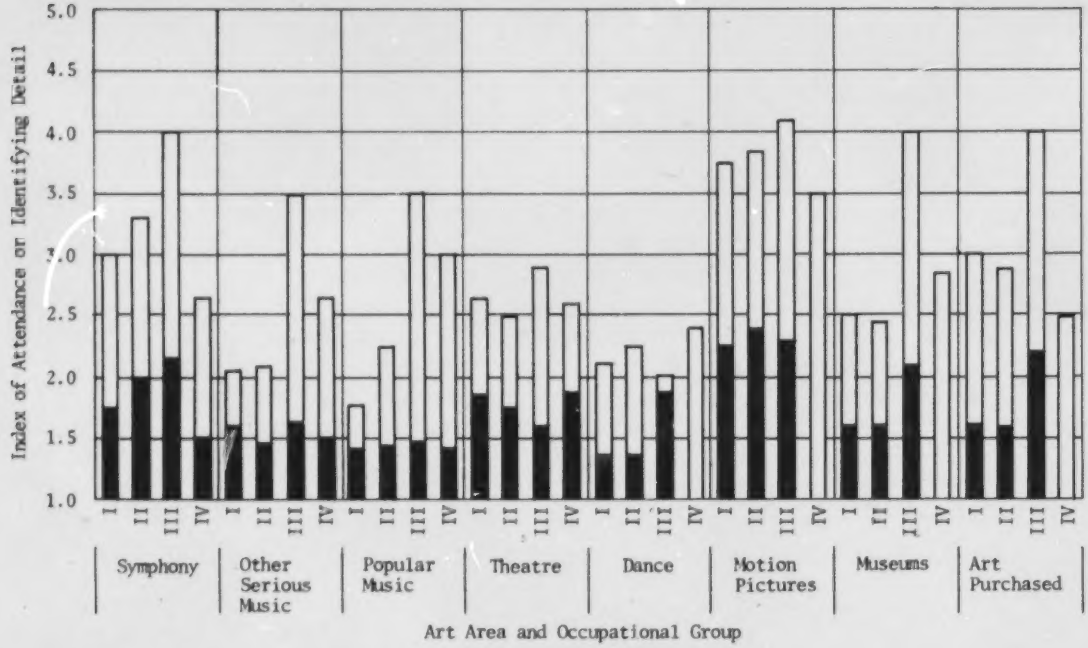
who marked 0 in the number of events attended in the seven individual categories, attendance comes to about 47%. The figures in the table are calculated by subtracting the number who marked "no events" from 100.

For the sample as a whole, the highest percentage reported attending motion pictures with museums and art galleries a fairly close second. Theatre would come third, symphonic music fourth, popular music fifth, other serious music sixth, and dance concerts last. However, if we averaged the indices of attendance, which take into account the frequency of attendance, the order would be something like this: 1. motion pictures; 2. symphony; 3. museums and galleries; other serious music, popular music and theatre more or less tied for fourth place; and dance winding up at the bottom.

As to attendance by groups, in all but one category--dance--Group III had the highest index of attendance, and even in dance a higher percentage of Group III attended, albeit apparently not so frequently (see Appendix Table G). The indices of attendance for this group were markedly greater than for the other groups in symphony, other serious music, popular music, visits to museums and galleries, and art purchases. There seems to be little doubt that this group participates more than the others in their favorite arts activities.

Furthermore this group identifies more details of the events attended in virtually every category, even in the dance where their index of participation did not exceed that of the other groups. Nevertheless the ratio of identifying details to attendance is not markedly superior for this group as is indicated in Figure 3.

The request for identification was not very rigorous. Any details--names of the group, the pieces heard or seen, leader, conductor, soloist, place--were counted as acceptable, and this was so announced in the questionnaire. An interesting measure of the discrepancy is furnished in Table H in which illustrative data are provided for the Elementary group. For example, in this group 15% attending one symphony concert listed no identifying details, 20% attending two symphony concerts listed no details, 13% who attended three concerts listed



Note: The total length of the bar represents the index of attendance. The darkened area represents the index of identification.

Figure 3. Indices of Attendance and Identifying Details

no details, and 27% who reported attending seven or more concerts listed no details. But for the other groups the numbers were too small to yield reliable information.[9]

As indicated in Table 12 and Figure 3, the percentages of participation rise sharply with respect to purchase or borrowing of literary sources, records, and art objects. Nearly 70% replied affirmatively with respect to literary objects, nearly 53% for records, tapes, etc., and 30% for art objects, but the discrepancy between participation and the listing of identifying details remains even here.

Although the personnel of committed schools consistently reported higher percentages of attendance at their favorite art activities, the differences were small, nor is there any noticeable difference between them as far as the listing of identifying details is concerned.

What Should Schools Do About Arts Education

All groups agreed on the need to expand work in the arts, but whereas 2/3 of Groups III and IV recommended it, only 47% of the other two groups did. There was no discernible sentiment for reducing or eliminating it, but about one-half of the elementary and secondary teachers recommended continuing it in the present state and about one-third of the other two groups felt the same way. A bit higher percentage of personnel in committed than in uncommitted schools favored expansion, but not much higher. Nor did the recommendations vary sharply by the socioeconomic status of the groups.

By far the major means of improving was thought to be increase in materials, facilities, course offerings, and expansion of present arts curricula, and a small percentage mentioned integrated arts and exposure to artists. Artists in schools received very few mentions.

There is little doubt about the favorable sentiment of the sample toward arts education, but there is also a sense that somehow this type of schooling is not continuous with instruction in the cognitive skills. Teaching in this field, it is thought, requires two kinds of specialized skill: one in the production

in a given medium, e.g. painting or singing, the other in the pedagogical skills of imparting that skill to others. In the cognitive areas, the elementary or secondary teachers or administrators have mastered the basic skills, i.e., they can read, do arithmetic, write, interpret the symbol systems in which the products of the culture are encased. This is not always so with respect to the aesthetic skills, either of production (expression) or appreciation (impression). Even the arts specialists feel this strangeness in media other than that in which they have specialized, although a respect for and interest in the world of art as a whole seems to be generated by their own expertise.

It is not surprising, therefore, that school personnel should feel some ambiguity and vagueness toward proposals to expand this aspect of experience in the public school curriculum. A sense of the importance of art for everyone vies with the belief that it is a special, almost mysterious, form of experience requiring special aptitudes. The image of the artist as different, more sensitive, and peculiarly motivated (inspired) carries over to the curriculum where the making and perceiving of art is never quite as matter of fact or pedestrian as doing arithmetic or studying geography.

Until school personnel--as well as the public--realize the pervasiveness of the aesthetic dimension of experience in everyday life, they will not regard instruction in it as an everyday necessity. Until they realize that the work of great artists is a refinement and heightening of what all of us are doing in our perception of the world--just as scientists refine and expand the reasonings of common sense--the ambivalence will continue.

Group Profiles

What sort of persons do the data of the study describe? For a number of reasons, the occupational groups--elementary school teachers (Group I), secondary school teachers (Group II), arts specialists (Group III), and administrators (Group IV)--yielded the most useful comparisons. For one thing, occupational differences reflect important functional differences, which produce differences of role perception and of the educational enterprise as

a whole. For another, the Arts Specialists group provides a rough reference point or scale for aesthetic sensitivity and activity, the presumption being that a group professionally interested in the arts would develop these characteristics more fully than other school personnel. The difference in these characteristics between the Specialists group and the other personnel gives some indication of changes that might have to occur if these personnel were to be enlisted in behalf of arts/aesthetic education.

Thus far the discussion of the data has stressed comparisons between groups, but it might be useful to describe each group on a number of variables in order to get a better notion of its own character. This might also be relevant for the broader purposes of the study. No attempt will be made to recite all the numerical data for each group. The reader can find these in the appropriate tables in the earlier discussions. On some variables, e.g., age, years in the profession, the median can be used to characterize the group, but on most of the variables one cannot say, "The elementary teacher (as a class) is this or that." The responses are too widely distributed to permit such simplification. Furthermore, there is no way of knowing which measures on the variables belong to the same respondent--once the data have been aggregated. Nor is it feasible to select one respondent as being typical of the group. For these reasons the profiles are not of individuals, but, rather are rough outlines of the group's characteristics.

Group I - Elementary School Teachers

The elementary school teacher is most likely a woman of about 38 years of age who has been teaching for about 10 years, 5 of those in her present assignment, probably in Grades 3-6. As an undergraduate she attended a public four-year school and took a major in elementary education. She now has about 40 hours beyond the baccalaureate degree in one of the education specialties within the field--reading, special education, learning disabilities, etc. Her school is in a suburb, and the parents of her pupils are predominantly white middle class.

She teaches art 1-2 hours a week. She is likely to be teaching in the visual and literary arts. She may do something with music, dance, ceramics and

weaving, but film, television, jewelry and architecture are strange territories known to the school only by reputation. Nevertheless, she has no strong antipathy to giving almost any medium a try, given some training and a little experience.

She is not complacent about the adequacy of her training in any of the twelve arts areas, but she is especially doubtful about it in the literary and visual arts, even though she is more likely to be teaching in these areas than in some of the others.

The chances are about two out of three that she has had no training in the visual and literary arts and dance, and three out of four that she has had no training in theater and the crafts. The chances that she has had any in such media as film, television, and architecture are virtually zero. Only in music is there better than a two out of three chance that she has had some training, some of it received from her own public school days in the elementary school, some from private lessons and some from informal participation with musical groups of one kind or another.

Whether for personal satisfaction or for teaching, she is one out of the five elementary teachers who would like more training in the visual arts, including television, film, and the crafts, and she would prefer to have this added training in studio courses rather than in theory-history or criticism.

Insofar as our elementary teacher cares to make such distinctions at all, she prefers art at the popular level, with classical in second place and avant-garde in third, and she thinks her school's preferences are about the same as her own, albeit even more markedly slanted toward the popular and even further away from the experimental.

With respect to the purchase of a home, nearly 48% of this group judged appearance as of the highest importance, 65% thought location was of the highest importance, and 58% gave that rating to utility.

When buying an automobile, appearance was of the highest importance only to 32% and the make of the car to even fewer, 25%, whereas utility was so rated by 75%.

However, when considering the purchase of furniture, 74% made appearance at the top of the scale, fashion was so rated by 20%, and utility by 65%.

In clothing, appearance is of the highest importance to 85%, and 30% give top place to fashion, but even here utility is rated as of the highest importance by 43%.

What is the general value scheme of this group?

Without a doubt, health is the first consideration, nine out of ten rating it as very important. Virtually tied for second place are the moral and the associational values, rated as very important by 85%, as fairly important by 13% and as not important by only two out of 460. The figures for the associational values are almost the same.

The intellectual values come next with 76% rating them as very important, 22% as fairly important and almost none thinking them as not important.

How about the economic values? Almost 64% thought they were very important, another third thought them fairly important, and almost nobody dismissed them as unimportant. The group felt about the same way with respect to the recreational values.

But now the pattern changes. About 43% rank the aesthetic and religious values as very important, but whereas about half of the group think the aesthetic values to be "fairly important," only 36% think the religious values fairly important. Indeed, while only 6% think the aesthetic values as not important, one out of five of them regard the religious values as not important.

The civic values, those associated with citizenship in the broad sense, apparently do not impress many elementary teachers as being very important,

only 17% designating them so. Two-thirds thought them fairly important, and one out of six rated them unimportant. How one can reconcile these judgments on the civic values with the very high regard for the moral ones is hard to say, except that presumably in the minds of the elementary teacher they are not closely related.

So much for what these teachers thought of the various value domains in their own lives. How do they perceive the hierarchy of their importance for their schools? Quite similarly in rank order; quite differently in degree. In every area except the intellectual and aesthetic, the judgments about the values for the school were considerably lower than for themselves. And these differences were especially marked in the associational and the religious values.

How deeply are the elementary teachers involved with the arts? The median number of journals and papers they read that publish articles on the arts is slightly over two, but one out of five presumably did not read any publications the names of which they could or wished to list. Opportunities to participate in their favorite arts activity are good, at least the vast majority think so, and more than a third think them to be excellent. The pattern of their attendance in the previous six months may represent variations in opportunity as well as personal preference. For example, about 48% had attended symphony concerts but only 28% attended concerts of serious music other than symphony. The discrepancy may be due in part to the scarcity of chamber music ensembles resident in a community or visiting it. However, although there may not be a resident symphony orchestra, "everybody" will turn out to attend a concert by a well-known visiting orchestra. Perhaps the same circumstance can account for the relatively low rate of attendance at dance concerts (29%). In any event, theatre, motion pictures, and visits to museums rank far above the other arts in popularity. Yet even here, numbers may be misleading, because the index of attendance that reflects frequency as well as the number attending gives symphony concerts a place second only to motion pictures. When this pattern of attendance is added to the books, records, arts works borrowed or purchased during the previous six months, there is good reason to believe that the elementary teacher patronizes the arts--both serious and popular--about as frequently as does the general public, or perhaps that part of the population that commonly constitutes the public for the arts.

How much of this attendance is related to school work can only be guessed. Some of the museum visitation could be part of field trips to educational exhibits, and perhaps some of the reported attendance at theatre could be attendance at school plays. There is no reason to believe, however, that teaching in an elementary school is an especially potent factor in participation.

As to the arts programs in the schools, about half of them favor some expansion and believe that the way to do this is to increase materials and facilities for the classroom and opportunities for in-service courses for the teachers.

Group II -- The Secondary Teacher

Our secondary school teacher, if selected at random from the sample, could be a male or female, about 36 years of age who has been teaching for 12 years and has been in his or her present position about 5 years. He or she is more likely to be teaching in Grades 10-12 than in 7-9 in one or two subject matter fields in which he or she had a major or minor during the undergraduate years. This teacher attended a public four-year institution of higher education and since taking the bachelor's degree has accumulated 45 hours of course credits, for the most part in some educational specialty such as administration or counseling.

He or she leaves teaching in the arts to the specialist except perhaps for poetry, essays and fiction, and possibly theatre if employed in the English department. Confidence in one's adequacy to teach in these areas seems to be confined to those who do teach in them. Secondary teachers apparently are not ready to expand their teaching into unfamiliar arts areas.

More than two-thirds of this group have had no training in the visual arts, theatre, music, dance, film, television, the crafts or architecture, and only about a half have had some in the remaining fields. This they acquired, for the most part, through informal participation, although one out of five had private instruction in music. A few, probably not more than one out of seven, would like to get more training, although there is a slightly greater interest in television, preferably in studio work rather than theory.

The secondary school teacher, like the members of other groups, is more likely to prefer the popular level in the arts. There is considerable approval of the classical and a bit more tolerance of the experimental than is to be found among elementary teachers and administrators. The secondary teachers attribute to their schools a distinct fondness for the popular levels and a much lower preference for the classical or avant-garde than they themselves express.

Perhaps because males outnumbered females in the secondary teacher group, appearance was less often reported as of the highest importance in purchasing a home, automobile, clothing, and furniture, and utility more often.

With respect to the various value areas, the secondary school teachers are very much like the elementary ones, but with generally lower percentages reporting them as "very important." They are relatively close only in the aesthetic and the moral domains, the former rating fairly low on the scale and the latter very high for both. The secondary teacher attributes greater importance than any of the other groups to intellectual values, presumably because so many of them teach in academic subjects.

The secondary teachers, however, have an unusually low estimate of the place of these values in their schools. For example, while 88% of this group rated health as very important in their own lives, only 56% of them thought it was very important for their school; while 82% of them rated the associational values as very important for themselves, only 35% rated them at this level for their schools; while 85% rated the moral values as very important in their own lives, only 51% rated them as very important for their schools. Only in the civic values did this group rate the schools higher than themselves (13% for themselves and 28% for the school). Only about a third thought religious values very important in their own lives and fewer than 8% rated them as very important in their schools.

Secondary school teachers include a sizable group who do not read about the arts at all (19%), and another fifth who could or did not list even one journal in the field.

Nevertheless, they attended their favorite art activities in about the same patterns as did the elementary ones. They agreed with other groups that opportunities for such participation were good. On the whole they seemed to make more use of indirect sources--books, records, art works--than events.

Like the elementary school teachers, this group on the whole is favorable toward expansion of the offerings in arts education. Increased facilities, materials, and training seem to be the way of bringing it about.

Group III - Arts Specialists

The arts specialist is somewhat more likely to be a woman (although the ratio of females to males is about 53/47), 38 years of age, has been in the teaching profession for 10 years and has been in the present assignment about 6 years. The assignment is likely to be teaching or teaching plus some supervision, and for the most part at the secondary level. In the undergraduate years the major was either fine arts or fine arts education, and he or she has accumulated about 45 credit hours in these fields since taking the bachelor's degree.

Being specialists in the arts usually means teaching one or a cluster of related arts in a secondary school, e.g., literature and theatre, or a visual arts teacher giving instruction in ceramics, weaving, and jewelry, film and architecture. The chances are two to one of finding a specialist in the visual arts in the sample than in music.

The specialist is reluctant to venture into a new medium without a good deal of training. The suggestion that they work across the arts or in integrated arts may not be enthusiastically received. They feel their training is adequate for what they are doing. More than 60 of them have had none in theatre, dance, television, the literary arts, weaving, jewelry and architecture. More than one-half have had no training in film and ceramics. They would like more training in virtually all the media, and although their preference is for the studio type, there is a fairly strong interest in theory, history, and criticism.

The arts specialist likes to participate in art at all three levels--the popular, classical, and avant-garde, but is more likely to favor the latter two levels than the other groups. Specialized training may account for this. The classical and avant-garde both demand a cultivated taste and some knowledge of the field. The school traditionally has favored the classical above the other two, largely because the classical is regarded as the standard that has survived critical examination over long periods of time.

But their own participation seems to be at a different level than the participation of their schools. The specialists perceive the school as favoring a popular level with relatively modest forays into the other two levels.

One might expect that an arts specialist would evaluate appearance somewhat differently from other school personnel in purchasing such items as a home, automobile, clothing and furniture. They did not, except for furniture in which they were somewhat less concerned with utility than the other groups.

It is in the rating of the various value domains that this group showed its commitment to the aesthetic values. While they tended to rate the other domains not very differently from the elementary and secondary school people, in the aesthetic the difference was remarkable. Over 85% of this group--twice as many in proportion to any of the other groups--rated the aesthetic values as very important, and virtually none as not important. But even for this group, the values of the schools with respect to the aesthetic fell far below the status they enjoyed in their own lives. Only 55% of them thought that these values were very important for their schools; 26% thought they were fairly important, and 14% thought they were not important for the schools.

There is little difficulty recognizing the arts specialist when it comes to participation in the various arts activities.

In the first place, only 3 out of 115 reported that they did not read about the arts at all, and only 5 failed to list at least one publication. The median number of journals read was nearly 3.5, far more than the other groups.

Even more impressive was their assessment of the opportunities for participating in their favorite art activity. Nearly half of them thought they were excellent, whereas only about a third of the other groups did. And they take advantage of these opportunities more frequently than do other school personnel. They are less likely to patronize the movies than the others and more likely to attend concerts of serious music other than symphonies. The dance, the theatre, and museums are more popular with them than with the other groups, and the frequency of their attendance and their ability to list identifying details is markedly superior to the other groups.

It is clear that the arts constitute an important part of both their professional and personal lives. Their expertise makes them more demanding of aesthetic quality and more critical. There is little doubt that they represent within the school system a source of sophistication, taste, and competence that could be used to guide and improve these characteristics not only in school programs but in other school personnel.

Nearly two-thirds of the specialists favored increased time, facilities and training for more and better arts programs.

Group IV - The Administrators

The administrator is more likely to be a man (there are three times as many men in this group as women), 44 years of age, 18 years in the profession and 6 years in the present position. The chances are about even that he will be a principal, although nearly one out of three are supervisors or have administrative responsibilities at the district level.

As undergraduates many members of this group took a major in elementary education and presumably reached administration through the classroom teacher route. Most, however, had the usual scattering of subjects during their undergraduate days and came into education from a variety of majors. Their post-baccalaureate study, of which they have had more than 60 hours, has been concentrated on work in administration.

Administrators as a rule do not teach in the arts, although if they are also supervisors they may do some. The role of our administrator in aesthetic education is one of interest and support rather than teaching.

When the administrator participates in the arts, it is likely to be at the popular level with a moderate fondness for the classical and a mild aversion to the avant-garde. But they think that their schools participate at much higher levels in all three categories.

When purchasing a home, they regard location as of first importance, with utility second and appearance third. They attach little importance to the make of an automobile they are about to buy and appearance is of relatively small consideration. Utility is paramount in their consideration. When about to acquire clothing or furniture, however, appearance comes first, with fashion a poor third and utility second.

The administrators being older and having broader responsibilities than the members of the other groups might be expected to have a differing value pattern than their co-workers, but by and large this is not so. The more notable differences are in the civic and the religious values, which they rate higher for themselves and the schools than do the other groups. On the aesthetic values they are second only to the arts specialists in the ratings they give to these values both for themselves and for the schools.

The administrator does not complain of lack of opportunities to participate in his favorite arts activity, and he is likely to read about the arts in sources the names of which he can remember well enough to list. His favorite arts activities are motion pictures, theatre, visits to museums and galleries. Less than half (44%) attended a symphony concert in the previous six months, and 35% heard concerts of serious music other than symphony concerts. About half attended concerts of popular music and only 24% attended a dance concert.

If we take into account the number of each kind of event attended, motion pictures would come first, concerts of popular music second and visiting

museums and galleries third. In general, he can give identifying details for less than one-half of the events attended.

Purchasing or borrowing books and records is a more common activity than attendance, but whereas 70% do the first, 53% do the second. About one-third of this group borrow or purchase works of art, and in general they can give more identifying details of the objects they purchase or borrow than of the events they report having attended.

Although this group is not markedly active in participation in the arts, its members sense the importance of participation, and two-thirds of them would favor its expansion.

Summary

To conclude, we may consider the extent to which the study has provided initial answers to questions concerned with:

1. the aesthetic activities, training, teaching, participation, and preferences of school personnel; and
2. the readiness and competence of public school personnel to expand the role of aesthetic education in the schools.

Perhaps the most rewarding sorting of the data was by occupational groups: Group I, elementary teachers; II, secondary school teachers; III, arts specialists; and IV, administrative and supervisory personnel. Especially important was the way in which Group III varied from the other groups in such areas as arts training, participation in the arts, and their ratings of the aesthetic values in comparison to the others.

The difference may be characterized as that between an educated member of the general public and persons occupationally devoted to the arts. One of the problems for the advocates of greater emphasis on arts education is whether the classroom teachers at either the elementary or secondary level can or need to raise their level of training and sophistication above what the data seemed to indicate.

Several sets of data give grounds for optimism. One is the interest of so many teachers in acquiring further training; another is the general agreement among all groups that arts educational programs should be expanded; finally there is some evidence that personnel in the sample from schools committed to an arts program are more positive in their responses toward aesthetic values in general and the teaching of them in school.

Also notable is the extent to which teachers are trying their hand at teaching weaving, ceramics, and jewelry. There is some evidence of an interest in film and photography, especially among secondary school personnel. Television remains a murky area and what to do with it or about it in school apparently is a puzzle to the respondents as well as to everyone else.

The sorting of the data on the basis of socioeconomic levels of the schools in the sample did not reveal any startling differences. However, in those few instances where there were differences, Levels I and IV (the lowest and the highest) tended to stand out from the other groups, although their responses didn't necessarily coincide.

More specifically, the more important findings are:

1. Aside from arts specialists, elementary teachers do most of the teaching in the arts. The instruction is largely in the visual arts, music, and literary fields and it occurs between two and five hours a week.

2. Specialists most frequently report teaching or supervising in the visual arts and music, weaving and ceramics. A far smaller number teach in theatre, dance, and the literary arts.

3. About 28% of all the respondents thought themselves adequately prepared to teach in the visual and literary arts and less than half as many in the other areas.

4. Training in the arts for most respondents was not received in formal courses or degree programs. About 20% would like more training and most would prefer studio work to theoretical courses.

5. Health (1), moral (2), associational (3), intellectual (4), economic (5), recreational (6), aesthetic (7), religious (8), and civic (9) values were

ranked in this order by virtually all groups. Only the arts specialists rated the aesthetic values higher than seventh. Religious and civic values were rated quite low. In general, the value ratings attributed to the School were ranked in the same order as for Self. However, the proportion of respondents who ranked the respective value domains as very important for the School was sharply lower than that which judged them as very important for Self.

6. In purchasing a home, appearance ranks behind location and utility; in buying a motor car it ranks a bit higher, but it takes first place in clothing and furniture, ahead of fashion and utility. As economic status improves, appearance is given more weight in choice.

7. About 3/4 of the respondents read about the arts in journals, newspapers, and magazines.

8. There was general agreement that opportunities for participation in one's favorite art activity were good.

9. About half of the respondents attended some event in the arts during the previous six months, but the ability to list identifying details appeared to not quite match the reported frequency of attendance.

10. Motion pictures, theatre, museums, and symphony concerts were the types of activity most often favored; other forms of music, serious or popular, and the dance much less so.

11. By and large, the preference of all groups was for types of art on the popular level, with classical a poor second, and avant-garde an even poorer third.

12. Nearly 75% bought or borrowed books, about a half did the same with records and tapes, while 30% bought or borrowed original paintings or reproductions.

13. All groups favored expanding arts education in the schools and the need most frequently mentioned was materials, facilities, course offerings and more time in the daily schedule for the arts.

14. In many categories the arts specialists gave divergent responses: they valued the aesthetic aspects of life more, they participated more frequently and more intensively in arts activity, and they were more interested in the newer media.

Notes

[1]The Arts and Humanities Group of CEMREL, Inc. maintains a network of eleven Centers throughout the nation. These Centers are active in teacher training and dissemination and assist the development of school programs in aesthetic education. Co-sponsoring the Centers with CEMREL are such organizations as school districts, arts councils and organizations, and various educational institutions and agencies. The Centers differ considerably in their physical character but all consist of a modular environment and a curriculum library. Each Center is unique in its particular function, organization, and sponsorship, and each has its own ongoing educational program in addition to its collaborative work with CEMREL. Most Centers work with demonstration schools, called Cooperating Schools, in their area.

[2]For this study, definitions of the variables "geographic location" and "type of community" (city or suburban) are taken from the National Assessment of Educational Progress. Socioeconomic status is defined as an estimate of the median family income of the student population of a given school. The four levels are as follows:

Level I:	$3,000 - $8,000
Level II:	$8,000 - $15,000
Level III:	$15,000 - $22,000
Level IV:	Over $22,000

Estimates were obtained for all schools participating in the study. These were provided by principals or district officials.

[3]Each respondent was asked to complete a written consent form as well as the questionnaire proper (see Appendix A). A token payment was given for each usable questionnaire and completed consent form. Payment was made as an aggregate sum, computed for the total number of individuals in a group who participated, and made to the school, district, or group rather than to individuals. Aggregate payment was to avoid overly burdensome bookkeeping costs and to help encourage total participation from each school or group.

[4]Source of all estimates for the national teaching force, except where noted, is NEA research report, Status of the American Public School Teacher, 1975-76.

[5]Nearly all teachers interviewed said that they had no doubt about what constituted teaching in a given arts area. Their ideas, of course, may not conform to what an arts educator may consider teaching in the arts. Several classroom teachers referred to such instructional activities as teaching a brief lesson on the arts of Ancient Rome as part of the social studies curriculum or to "readiness" activities in papier maché or clay as teaching in the visual arts. This construction of teaching in the visual arts may be controversial to others, but it is held without reservation for the individual teacher.

[6]The total sample (895) in every table includes three respondents not included in the four occupational subgroupings.

[7]One of the few attempts to bring this art into the purview of the schools is CEMREL's instructional unit entitled The Architect, which was developed by Jerilynn Changar.

[8]The reader may be interested in comparing the results summarized in Table 3 to those in Appendix Table E. There is an interesting discrepancy in the results reported in Table 3 and Table E regarding schools at socioeconomic Level I. Although teachers from these schools report proportionately less time devoted to the arts, they also report that aesthetic values are given greater importance in their schools than in the schools of higher socioeconomic levels.

[9]However, the percentage of nonidentifiers drops for those attending from three to six concerts, and somewhat the same phenomenon is registered in the other types of events. But with respect to those attending more than six, the percentage of nonidentifiers rises sharply again. This would suggest that those who reported attending more than six events may have been a bit more careless in their reporting than those who really did attend more than the average number regularly. The highest percentage of nonidentifiers tends to be found among those who attended only one event.

APPENDIX A

To the Respondent:

The study in which you are being asked to participate is a questionnaire survey of teachers, specialists, and administrators throughout the country. It is being conducted by the Aesthetic Education Program of CEMREL, Inc., a national educational laboratory in St. Louis, under contract with the National Institute of Education. The final report of research will be forwarded to the National Institute of Education where its disposition is governed by the Privacy Act of 1974. In addition, a copy of the final report and a cash honorarium is provided to the faculty of each school participating (or in the school's name to its district).

This page represents a consent form. Following pages are the questionnaire proper. The consent form authorizes use of information from the completed questionnaires as having been given willingly in the knowledge of purposes and conditions of the study. Each respondent is therefore asked to sign below after reading the statement of purpose and conditions.

The purpose of the study is to gather data on the aesthetic and artistic preferences and activities of classroom teachers in the public schools. Data will be sought on the general educational background of respondents, their formal and informal experience with the various art media, attitudes and responsibilities in teaching or teaching about the arts, participation in arts activities, and general preferences and values including the aesthetic.

Conditions under which the study will be conducted are as follows:

1) To preserve the anonymity of all questionnaires, signed consent forms will be detached from filled-out questionnaires before the latter are scored. Consent forms will be filed in a secured place to which only the principal investigators and other authorized persons will have access. An identification has been assigned to each consent form and questionnaire. Besides insuring that each questionnaire is accompanied by a consent form, this number will allow identification of individuals for possible follow-up research. Names from consent forms will not be tied in any way to questionnaire data during analysis and reporting of these data.

2) All data will be statistically analyzed and interpreted on the basis of aggregate results; that is, without reference to the scores of individuals.

3) No individual will be identified in any research report.

If you have carefully read the preceding statement, please sign the following:

I understand the purposes and conditions of the research study as described above and agree to participate in the study.

Signed _____ Date _____

Identification number _____

12

PERSONAL AND PROFESSIONAL INFORMATION

Identification number _____ - _____

Name of your school _____

Age _____ Gender: Female _____
Male _____

Post-Secondary Education:

College major in _____

Studied at _____

Period of study: 19____ to 19____

Graduate work in _____

Studied at _____

Total semester hours _____ Degree(s) received (if any) _____

Present assignment (please check):

☐Principal ☐Specialist ☐Other (please identify):
☐Teacher ☐Supervisor

Years in present assignment:

☐1-3 ☐7-9 ☐13-15 ☐19 or more
☐4-6 ☐10-12 ☐16-18

Years in educational profession:

☐1-3 ☐7-9 ☐13-15 ☐19 or more
☐4-6 ☐10-12 ☐16-18

If a teacher, grades in which you are now teaching (please circle):

K 1 2 3 4 5 6 7 8 9 10 11 12

If an elementary teacher, how many hours per week do you devote to art or aesthetic education activities?

☐less than 1 hour ☐2-5 hours
☐1-2 hours ☐more than 5 hours

To which of the arts do you devote most of your teaching?

_____

If a secondary teacher, which of the following do you teach?

☐English ☐Physical education ☐Other (please identify):
☐Social studies ☐Special education _____
☐Science or math ☐Bilingual education

(over, please)

BACKGROUND AND TRAINING IN THE ARTS

Please check each box that applies to you. More than one box in each row may be checked.

	Have had no training	Had private lessons from professional instructor	Had a college minor in this art form	Had a college major in this art form	Extensive informal activity (e.g. hobby, club, etc.) in this art form	Would like more studio training in this art form	Would like more work in history criticism, etc. in this art form
Visual Arts							
Theatre							
Music							
Dance/ Movement							
Film/ Photography							
Television							
Poetry							
Essays, Fiction, Drama							
Weaving/ Textiles							
Ceramics							
Jewelry							
Architecture							
Other: _____							

PERSONAL AND SCHOOL ARTS EXPERIENCES

For each of the arts listed below, please check the boxes that apply for you.

In the items below:

Participation means performing, creating, spectating or auditing.
Classical refers to serious, well-established works regarded by critics as exemplary.
Avant garde refers to serious, contemporary experimental works.
Popular refers to works that are widely known and designed primarily for entertainment.

	Now participate			Would like to participate			Style emphasized by your school program		
	classical	avant garde	popular	classical	avant garde	popular	classical	avant garde	popular
Visual Arts									
Theatre									
Music									
Dance/ Movement									
Film/ Photography									
Television									
Poetry									
Essays, Fiction, Drama									
Weaving/ Textiles									
Ceramics									
Jewelry									
Architecture									
Other:									

(over, please)

TEACHING RESPONSIBILITIES AND PREFERENCE

With respect to the areas listed below, please check all the boxes that apply to you. If you are teaching in none of these areas, please check here☐

	Am teaching in this area	Am not teaching in this area	Am supervising in this area	My teaching or supervision is aimed at improving appreciation in this area	My teaching or supervision is aimed at improving performance in this area	Feel that I am adequately prepared to teach or supervise in this area	Feel that I am not adequately prepared to teach or supervise in this area	Would prefer not to teach or supervise in this field because ----(please indicate reason)*
Visual Arts								
Theatre								
Music								
Dance/ Movement								
Film/ Photography								
Television								
Poetry								
Essays, Fiction, Drama								
Weaving/ Textiles								
Ceramics								
Jewelry								
Architecture								
Other: _____								

*Reason for not wanting to teach or supervise in a given field.

_____

_____

_____

PREFERENCES AND JUDGMENTS

Consider the following statement:

This book, picture, song, etc. is a good work of art.

I like this book, picture, song, etc.

In your opinion, do these statements say the same ☐ or different ☐ things about a work of art? (Please check one).

VALUE PRIORITIES

Within the price range you have established for yourself, how would you rank each of the following factors? "1" represents highest rankings and "4" lowest rankings.

	Ranking			
	1	2	3	4
When buying a home				
appearance	☐	☐	☐	☐
location	☐	☐	☐	☐
utility (practical needs)	☐	☐	☐	☐
When buying an automobile				
appearance	☐	☐	☐	☐
make	☐	☐	☐	☐
utility (practical needs)	☐	☐	☐	☐
When buying home furnishings				
appearance	☐	☐	☐	☐
fashion	☐	☐	☐	☐
utility or durability	☐	☐	☐	☐
When buying clothing for yourself				
appearance	☐	☐	☐	☐
fashion	☐	☐	☐	☐
utility or durability	☐	☐	☐	☐

(over, please)

We can think of a life style as a pattern of value ratings or priorities. Below are listed activities which yield various types of value. Please rate each of these for your own life style and for the school in which you work. (Check the appropriate box for personal life and for school on each line.)

	In Your Own Life			In Your School		
	Very Important	Fairly Important	Not Important	Very Important	Fairly Important	Not too Important
Economic (livelihood, financial matters, etc.)						
Health						
Recreation (fun)						
Participation in civic and community service						
Associations with family and friends						
Intellectual development						
Moral (conscientiousness, sense of duty)						
Religious experience (worship, prayer, etc.)						
Aesthetic experience (activities in the arts)						
Other: _____ _____ _____						

OPPORTUNITIES FOR AESTHETIC ACTIVITY

Opportunities for participating in your favorite art activities locally are:

☐ Excellent ☐ Fair ☐ Non-existent

☐ Good ☐ Poor

Opportunities for participating in your favorite art activities indirectly through recordings, radio, television, reading locally are:

☐ Excellent ☐ Fair ☐ Non-existent

☐ Good ☐ Poor

Opportunities for participating in your favorite art actigities in other accessible communities are:

☐ Excellent ☐ Fair ☐ Non-existent

☐ Good ☐ Poor

Please list journals, special sections of newspapers, and magazines in which you regularly read about the arts. Mark with an (x) the ones to which you subscribe. If you cannot recall the exact title, an approximate title will do.

If you read none, please check here ☐

_____

_____

In the last six months (or some recent equivalent period) which of the events listed below did you attend? Although you may not remember all of the major identifying details of the event (title of work, author, performer or performing group, place held, etc.), please indicate at least one detail in connection with one event of each type you have attended. Please approximate details you cannot recall exactly.

If you have attended none of the following types of events, please check here ☐

symphony concerts, concerts of serious music by other than a symphony, concerts of popular music, theatre productions, dance concerts, motion pictures, museum/gallery exhibits

Symphony Concerts

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more event(s):

_____

_____

(over, please)

Concerts of serious music by ensembles other than symphony orchestras

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more event(s):

_____

_____

Concerts of popular music

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more event(s):

_____

_____

Theatre productions

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more event(s):

_____

_____

Dance concerts

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more event(s):

_____

_____

Motion pictures

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

_____

_____

Museum/gallery exhibits

Events attended in the past six months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more event(s):

_____

In the last six months (or some recent equivalent period) which of the materials listed below have you used? Although you may not remember all of the major identifying details of the items (title, author, performer or performing group, genre, etc.), please indicate at least one detail in connection with one item of each type you have used. Please approximate details you cannot recall exactly.

If you have used none of the following materials, please check here ☐

literary works, recordings or tapes, art originals or reproductions

Literary works

Number purchased or borrowed from libraries in the past 6 months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more work(s):

_____

_____

Recordings or tapes

Number purchased or borrowed from libraries in the past 6 months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more work(s):

_____

_____

Art originals or reproductions

Number purchased or borrowed from libraries in the past 6 months (please circle):

0 1 2 3 4 5 6 more than 6

Identifying detail(s) of one or more work(s):

_____

_____

(over, please)

Please feel free to state your views on what the public schools should be doing in arts education in your community.

_____

_____

_____

_____

_____

_____

THANK YOU FOR YOUR TIME AND THOUGHTFULNESS IN COMPLETING THIS QUESTIONNAIRE.

Additional Information on Characteristics of the Sample

Type of College Attended: In virtually all the groups, about three times as many attended public institutions as private ones, both at the undergraduate and graduate levels. The Arts Specialists present a slightly different pattern owing to the fact that about 6% attended art institutes at both the undergraduate and graduate levels. About the same proportions of Elementary, Secondary, and Arts Specialists groups reported in the neighborhood of between 40 and 45 hours of graduate study, while the median number of hours for the Administrators was 63 hours. (Ratios for the national teaching population as reported in NEA's Status of the American Public School Teacher, 1975-76 are virtually the same.)

College and Graduate Majors: For the Elementary group, elementary education is the predominant major reported by 55%, although 10% or more of the total responses indicated majors in the humanities, the social sciences and an "other" category comprising such specialties as speech and hearing, reading and learning disabilities, library science, and special education, along with accounting and other business-related programs.

For the Secondary group, the modal major was humanities, mentioned by 43%, with social science drawing 14% of the responses, and the "other" category 22%. Other fields were mentioned in fewer than 10% of the responses.

Fine arts and fine arts education were the leading majors for the Arts Specialists group, the former reported by 47% and the latter by 43%.

As for the Administrators, about 25% took majors in elementary education, 18% in the humanities, and 16% in the natural sciences.

Graduate majors show a quite different pattern among the groups, chiefly in the direction of more specialized educational fields. For example, in the Elementary group the choice of the "other" category including the special education fields rose from 14% in the undergraduate years to 27% in graduate study. Similarly, many secondary school teachers who had majors in the humanities as undergraduates (43%) took up administration, counseling, curriculum (37%) in

their graduate study. This trend has been criticized in academic circles on the grounds that high school teachers need to do their graduate work in the subject matter fields rather than in educational ones.

For the Arts Specialists group the modal graduate major, as in their undergraduate study, was in the arts, either fine arts or fine arts education, with a slight movement toward the latter in graduate study.

The Administrators group illustrates more clearly than any of the others the tendency to do graduate work in one's occupational specialty. About 46% of this group were taking their graduate work in administration.

Perhaps the point to be emphasized is that aside from the Arts Specialists group, the sample was not conspicuously involved in formal art training either on the undergraduate or graduate level, and there is little reason to believe that this generalization would not hold for these groups on the national level.

Nature of Present Assignment: In the Elementary and Secondary groups, the overwhelming majority of respondents consider themselves teachers (89% and 87% respectively). A much smaller number consider themselves (non-arts) specialists (8% and 7% respectively). The remainder (3% and 6% respectively) are project coordinators or program assistants who do more teaching than administrative tasks. Among the Arts Specialists, two-thirds (68%) consider themselves teachers. These are virtually all secondary people who teach within one of the arts departments in a school. Of the remaining members of this group, 18% consider themselves specialists (and are largely at the elementary level) and 10% are supervisors.

More than half (57%) of the Administrators group are principals. There are a sizable group of supervisors (23%) and of district-level administrators (19%).

Of those responding in the Elementary group, somewhat more than one-third (40%) indicated a primary level assignment (K-2), and somewhat fewer than two-thirds (60%) an assignment in Grades 3-6 Of those responding in the Secondary group, about one-third (35%) indicated a junior high assignment (Grades 7-9) and

about two-thirds (65%) a senior high assignment (Grades 10-12). Of those responding in the Arts Specialists group, only about one-tenth (11%) indicate working at the elementary level (K-6). Nine-tenths (89%) indicate working at the secondary level (7-12).

On the face of it, the small proportion of the Arts Specialists group reporting an assignment in the elementary grades is puzzling, for it is commonly thought that specialists, especially in music and the visual arts, do some teaching in the elementary school, and 68% regard the nature of their present assignment as teaching. Apparently, as far as the sample is concerned, unless an arts specialist is definitely employed by an elementary school, he or she does not teach in the elementary grades.

The situation deserves closer study to determine the degree to which elementary schools do have the services of arts specialists. In some states, the county and state departments of education employ arts specialists who help teachers in the elementary schools, but not necessarily as teachers. Some school districts employ specialists who work in both elementary and secondary schools. The issue is important because in the minds of many arts educators the future of arts/aesthetic education depends on the extent to which the expertise and sophistication of the specialist can be conveyed to the classroom teacher, especially the elementary classroom teacher. Furthermore, if the specialists do not work in the elementary grades, on whom will the task of doing research and curriculum development in this field fall?

As Table 1 (page 12) indicates, the personnel cluster in the middle age range with the teachers somewhat less experienced than the administrative group. The teachers have been in the profession about 10 years and the administrators about 18. The present assignment, however, has had their services for about half that time. With relatively fewer new teachers being hired, the personnel staffing the schools will be getting older, and there are those who say that this means a deceleration of innovation and flexibility in the system. Inasmuch as there is very little consensus in theory or practice of teaching, curriculum or any other phase of public schooling, it is not obvious that youth means the injection of "newer" and "better" ideas into the system. Nevertheless,

youth in general can be said to represent the more mobile values of the culture as opposed to the stable ones, and this may signify a greater tolerance of experimentation. If this is plausible, then in a culture that is changing its values rapidly, the older the teaching staff, the more out of phase the schools become with their students and perhaps their parents as well.

APPENDIX B

Table A

PERCENTAGES OF RESPONDENTS IN THE FOUR OCCUPATIONAL SUBGROUPS
WHO CLAIM TO HAVE ONE OR MORE TYPES OF TRAINING

Group & Type of Training / Art Area	Visual	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays, Fiction	Weaving/ Textiles	Ceram.	Jewel.	Archi- tecture
Total Sample(n=895)												
None	63	71	41	65	71	90	70	62	80	74	86	90
Informal	13	17	10	12	10	6	11	12	10	10	7	5
Private	5	4	24	14	3	2	4	4	4	7	3	2
Major/Minor	20	6	17	8	6	2	13	20	6	9	3	3
Group I (n=460)												
None	63	75	39	60	79	94	72	64	79	72	88	94
Informal	15	15	10	14	13	3	12	14	11	12	8	3
Private	7	5	27	16	2	2	5	4	4	10	2	2
Major/Minor	2	--	3	1	--	--	1	1	--	--	--	--
Group II (n=254)												
None	74	67	44	69	61	84	59	50	88	84	90	89
Informal	13	17	10	11	26	9	8	10	7	8	5	7
Private	3	3	26	13	4	3	3	3	3	3	4	1
Major/Minor	1	1	2	--	1	--	--	1	--	--	--	--
Group III (n=115)												
None	31	63	37	70	57	90	76	73	61	56	64	78
Informal	5	23	5	12	28	7	13	10	14	7	11	10
Private	2	4	13	10	5	2	2	3	4	6	5	2
Major/Minor	10	--	17	1	3	--	--	1	3	3	3	--
Group IV (n=63)												
None	70	78	57	81	75	87	86	78	92	79	89	92
Informal	11	16	14	6	19	5	10	10	--	10	3	5
Private	5	2	13	5	2	2	2	2	--	--	--	--
Major/Minor	3	3	5	--	--	2	--	2	2	2	3	--

Table B

PERCENTAGES OF RESPONDENTS IN THE TOTAL SAMPLE AND THE FOUR OCCUPATIONAL SUBGROUPS RATING VARIOUS VALUE DOMAINS AS "VERY IMPORTANT" OR "NOT IMPORTANT" FOR SELF AND FOR SCHOOL[a]

Group / Value Domain and Rating	Economic			Health			Civic			Assoc.			Intell.			Moral			Religious			Aesthetic			Recreational		
	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank
Total Sample (n=895)																											
Self	58	2	(5)	91	--	(1)	17	18	(9)	83	1	(3)	78	--	(4)	85	1	(2)	39	26	(8)	48	6	(7)	55	2	(6)
School	51	8	(4)	67	24	(1)	33	15	(8)	45	7	(5)	66	6	(2)	62	5	(3)	12	50	(9)	38	14	(7)	40	7	(6)
Elementary (n=460)																											
Self	64	1	(5)	93	--	(1)	17	16	(8)	86	--	(2)	76	--	(4)	85	--	(3)	43	20	(6)	42	6	(7)	58	1	(5)
School	52	8	(4)	72	2	(1)	32	14	(8)	49	5	(5)	70	4	(2)	68	4	(3)	14	47	(9)	39	11	(7)	41	7	(6)
Secondary (n=264)																											
Self	51	2	(6)	88	--	(1)	13	23	(8)	81	1	(3)	80	--	(4)	85	9	(2)	33	33	(7)	43	7	(6)	54	2	(5)
School	48	9	(4)	55	7	(2)	28	19	(7)	35	9	(5)	64	8	(1)	51	8	(3)	8	53	(9)	25	19	(8)	35	8	(6)
Arts Specialist (n=115)																											
Self	49	4	(7)	91	--	(1)	20	26	(9)	77	3	(5)	78	1	(4)	83	2	(3)	35	34	(8)	85	1	(2)	52	4	(6)
School	54	7	(5)	65	4	(1)	42	14	(8)	44	10	(7)	64	8	(2)	57	7	(3)	10	55	(9)	55	14	(4)	48	10	(6)
Principals/Adm. (n=63)																											
Self	60	3	(5)	93	--	(1)	30	8	(9)	79	3	(4)	79	--	(3)	84	3	(2)	49	24	(6)	44	6	(8)	48	3	(7)
School	46	10	(5)	83	5	(1)	40	13	(8)	44	10	(6)	76	5	(2)	70	6	(3)	16	49	(9)	49	11	(4)	43	2	(7)

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[a]Percentages will not add up to 100% because ratings in each value domain were on a three-value scale, including the rating "fairly important." Responses giving this rating, however, are not included in the percentages.

Table C

PERCENTAGES OF RESPONDENTS FROM ARTS-COMMITTED AND NON ARTS-COMMITTED SCHOOLS/GROUPS AND FROM SCHOOLS AT DIFFERENT SES LEVELS RATING VARIOUS VALUE DOMAINS AS "IMPORTANT" OR "NOT IMPORTANT" FOR SELF AND FOR SCHOOL

Group / Value Domain and Rating	Economic			Health			Civic			Assoc.			Intell.			Moral			Religious			Aesthetic			Recreational		
	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank	Very Imp.	Not Imp.	Overall Rank
From Arts Comm. Schools/Groups (n=400) Self	58	2	(5)	93	--	(1)	18	17	(9)	88	--	(2)	77	--	(4)	86	1	(3)	43	23	(8)	53	5	(7)	56	2	(6)
School	51	9	(4)	70	2	(2)	34	13	(8)	49	5	(5)	79	1	(1)	65	5	(3)	12	49	(9)	45	11	(6)	44	6	(7)
From Non-Arts Com.School/Grp. (n=495) Self	58	1	(5)	90	--	(1)	16	20	(9)	79	1	(3)	70	5	(4)	84	1	(2)	37	28	(8)	44	7	(7)	55	2	(6)
School	51	8	(4)	65	5	(1)	32	17	(8)	42	8	(5)	62	7	(2)	60	6	(3)	12	51	(9)	32	16	(7)	37	8	(6)
SES Level I Schools (n=46) Self	60	3	(6)	91	--	(1)	15	24	(9)	78	3	(4)	79	1	(3)	88	--	(2)	23	43	(8)	57	3	(7)	60	1	(5)
School	46	15	(4)	72	3	(1)	42	12	(8)	44	11	(6)	63	8	(3)	65	3	(2)	9	55	(9)	45	10	(5)	42	4	(7)
SES Level II Schools (n=148) Self	63	--	(5)	93	--	(1)	16	15	(9)	87	--	(2)	78	--	(4)	87	1	(3)	43	21	(8)	45	6	(7)	56	3	(6)
School	52	7	(4)	67	1	(1)	28	18	(8)	48	4	(5)	63	4	(2)	62	3	(3)	13	45	(9)	33	15	(7)	41	7	(6)
SES Level III Schools (n=186) Self	54	2	(5)	91	--	(1)	15	19	(9)	81	1	(3)	79	1	(4)	85	--	(2)	44	25	(8)	47	6	(7)	52	2	(6)
School	47	8	(4)	67	5	(2)	31	14	(8)	42	7	(5)	68	6	(1)	61	7	(3)	12	51	(9)	37	12	(7)	39	6	(6)
SES Level IV Schools (n=60) Self	61	2	(6)	90	--	(1)[a]	23	19	(9)	90	--	(1)[a]	76	--	(4)	83	1	(3)	48	19	(7)	45	9	(8)	62	1	(5)
school	64	6	(4)	69	4	(2)	38	16	(7)	45	8	(5)	73	4	(1)	65	5	(3)	7	50	(9)	33	17	(8)	44	11	(6)

[a] As these ratings are exactly the same, both are assigned an overall rank of "1"

Table D

RATINGS GIVEN BY RESPONDENTS FROM SCHOOLS AT EACH OF THE FOUR SES LEVELS CONCERNING OPPORTUNITIES TO PARTICIPATE IN FAVORITE ART ACTIVITIES LOCALLY, IN NEARBY COMMUNITIES, OR THROUGH THE MEDIA

SES Levels of School \ Ratings	Locally					Nearby Communities					Through the Media				
	Excellent	Good	Fair	Poor	Non-Exis.	Excellent	Good	Fair	Poor	Non-Exis.	Excellent	Good	Fair	Poor	Non-Exis.
I (n=46)	35	37	21	6	--	3[illegible]	29	26	6	1	39	36	15	6	3
II (n=148)	32	36	23	9	--	34	46	15	4	--	40	41	13	6	1
III (n=186)	32	41	20	5	1	30	38	20	6	1	41	36	17	5	1
IV (n=60)	33	46	19	--	2	17	53	19	8	1	36	39	18	6	2

Table E

PERCENTAGE OF NON-RESPONSES IN VARIOUS GROUPS TO THE QUESTION OF PERSONAL PARTICIPATION IN THE AVANT-GARDE, CLASSICAL, OR POPULAR STYLES IN THE DIFFERENT ARTS

Group \ Art Area	Visual	Theatre	Music	Dance	Film/ Photo.	T.V.	Poetry	Essays, Fiction	Weaving/ Textiles	Ceram.	Jewel.	Archi- tecture
Total Sample (n=895)	59	64	52	71	72	74	75	69	83	82	89	91
Elementary (n=460)	57	66	50	68	79	77	75	72	84	84	92	94
Secondary (n=254)	70	63	59	76	65	71	71	60	89	87	90	88
Arts Specialists (n=115)	33	57	36	66	62	71	75	70	63	59	72	80
Principals/Adm. (n=63)	71	68	65	86	76	78	91	78	95	94	97	97
From Arts-Committed Schools (n=400) or Groups	53	62	46	67	71	74	72	65	79	79	87	91
From Non-Arts Comm. Schools (n=495) or Groups	63	66	56	74	73	74	77	72	87	85	91	91

Table F

PERCENTAGES OF RESPONDENTS IN THE TOTAL SAMPLE (n=895) INDICATING LEVEL OF PREFERENCE, CURRENT OR DESIRED, FOR THE VARIOUS ARTS, AND THEIR PERCEPTIONS OF THEIR SCHOOL'S EMPHASIS

Art Area / Preference for Self and School Emphasis	Now Participate								Would Like								School Favors							
	Blank	Classical	Av.-G.	Popular	Class & Av.-G.	Class & Pop.	Av.-G. & Pop.	All Three	Blank	Classical	Av.-G.	Popular	Class & Av.-G.	Class & Pop.	Av.-G. & Pop.	All Three	Blank	Classical	Av.-G.	Popular	Class & Av.-G.	Class & Pop.	Av.-G. & Pop.	All Three
Visual	59	7	3	15	4	3	1	9	77	4	5	8	1	1	1	4	58	5	2	20	2	3	3	8
Theatre	64	5	2	14	1	4	1	9	72	5	3	11	1	2	1	4	68	4	1	18	--	3	2	4
Music	52	9	1	17	2	8	1	11	77	5	3	8	1	2	1	4	55	6	1	19	1	8	2	9
Dance	71	5	2	12	2	2	1	6	77	4	4	9	1	1	1	3	72	3	2	15	--	2	3	4
Film	72	3	3	14	--	2	2	6	70	4	6	12	1	1	2	4	74	3	2	14	--	1	3	3
Television	74	3	1	12	1	3	1	6	82	2	4	7	--	1	1	2	83	2	1	11	--	1	1	1
Poetry	75	6	2	7	2	3	1	5	83	4	3	5	1	1	1	3	70	4	2	11	1	4	2	7
Essays	69	5	2	10	1	4	1	8	81	4	3	6	1	1	1	4	68	6	2	11	1	5	2	7
Weaving	83	2	2	8	1	1	1	2	79	3	3	10	--	1	1	2	79	2	2	12	1	1	1	3
Ceramics	82	2	3	8	1	1	1	3	77	4	4	12	--	1	1	2	73	3	3	15	1	1	2	4
Jewelry	89	1	2	4	1	--	1	2	79	2	4	11	--	--	2	2	82	1	2	10	--	1	2	2
Architecture	91	2	1	2	1	--	--	3	85	3	2	6	1	1	1	3	89	2	1	5	--	1	--	2

Table G

INDICES OF ATTENDANCE[a] AND OF IDENTIFICATION[b]
FOR THE FOUR OCCUPATIONAL SUBGROUPS

Group \ Type of Event or Art Work	Symphony	Concerts of Serious, Non-Symphonic Music	Concerts of Popular Music	Theatre	Dance Concerts	Motion Pictures	Museums/ Galleries	Literary Works	Records	Art Reproduction
Elementary (n=460)										
Attendance	3.04	2.25	1.70	2.70	2.13	3.85	2.49	5.23	4.43	3.01
Identification	1.83	1.58	1.38	1.90	1.40	2.24	1.68	2.12	1.79	1.60
Secondary (n=254)										
Attendance	3.25	2.25	2.20	2.51	2.20	3.94	2.46	5.60	4.35	2.86
Identification	2.05	1.35	1.40	1.70	1.37	2.51	1.64	2.48	2.05	1.53
Arts Specialists (n=115)										
Attendance	4.03	3.49	3.52	2.84	2.02	4.14	4.03	5.49	4.94	4.09
Identification	2.14	1.60	1.45	1.55	1.89	2.45	2.09	2.51	2.20	2.67
Principals/Adm.										
Attendance	2.67	2.63	3.10	2.56	2.40	3.51	2.81	4.31	3.85	2.53
Identification	1.47	1.58	1.35	1.80	0.71	1.64	1.90	1.91	2.29	2.08

[a] Arrived at by multiplying the number of events by the number of respondents attending them and dividing the result by the total number of attendants.

[b] Same as above using number of identifying details by number of respondents identifying each number